THE ART-UNION.

LONDON, FEBRUARY 1, 1848.

THE APPLICATIONS OF SCIENCE

TO THE FINE AND USEFUL ARTS.

GUTTA PERCHA.

THIS extraordinary natural production, which four years ago was entirely unknown in Europe, has within that brief period become an article of the most extensive utility; and, notwithstanding the numerous applications which are already before the public, the value of which have been tested by extensive experimental evidence, there is every reason to believe that Gutta Percha is destined to effect a revolution in many of the Manufactures devoted to the Industrial and the Ornamental Arts, to which it has not yet, except on a limited scale, been applied.

It may not be directly evident to our readers in what way this curious vegetable juice is to be made available to any of those Arts which are peculiarly within the province of the ART-UNION JOURNAL; but we have been so convinced of its extensive and rapidly extending applications in many departments of Ornamental Art, that, eager to communicate new and important facts with as little delay as possible, we are led to devote a few columns to the history of the Gutta Percha and a notice of its manufacture, which will most readily prove how directly it connects itself with those subjects which claim our especial attention.

We cannot but regard the rapid progress that has been made in the manufacture of the Gutta Percha as striking evidence of the industry and intelligence which are employed, with almost feverish restlessness, in every branch of Manufacture at the present time.

Although the curious character of India-rubber attracted the attention of that keen observer and accomplished experimental philosopher, Dr. Priestley, yet it remained almost unknown for half a century, and was, until very recently, employed only for removing pencil-marks from paper. Gutta Percha is accidentally brought to the notice of Mr. Charles Hancock,* a man who is a good exemplar of this age of application, and it becomes almost immediately one of the necessities of civilised life. In the one case the material is introduced at a period when abstract science and polemical discussions occupied the attention of men—in the other it arrives among us when every effort of thought is directed to the application of known truths to the useful purposes of life, and when the economic value of every product of Nature is carefully studied; yet in this new product there were essential properties which distinguished it from Caoutchouc, and which, although they rendered it an apparently intractable substance at first, were soon found to give it a peculiar value, and fit it for many applications to which India-rubber could not be adapted.

The history of the discovery and introduction of this remarkable body cannot be more satisfactorily given than in the words of Dr. W. Montgomerie, through whom the Gutta Percha was first brought to the notice of the British public, and to whom the gold medal of the Society of Arts was justly awarded for the introduction of it.

"As far back as 1822, when I was on duty at Singapore as assistant-surgeon to the Residency, I had obtained the *name* of it while making inquiries relative to Caoutchouc, of which there are several varieties,* and some very fine specimens were brought me, particularly one called '*gutta girek*' (the *i* sounded as in Italian, and the *k* almost mute), and I was told that there was another variety called '*gutta percha*,' and sometimes '*gutta tuban*,' which they said was harder than the '*gutta girek*,' but none of it was brought to me at that time, and I lost sight of it, having returned to the Bengal Presidency. But being again sent on duty to the Straits settlements, and while at Singapore, in 1842, I on one occasion observed in the hands of a Malayan woodsman the handle of a *parang*, made of a substance which appeared quite new to me. My curiosity was excited, and on inquiry I found it was made of the Gutta Percha, and that it could be moulded into any form by simply dipping it in boiling water until it became heated throughout, when it became plastic as clay, and when cold regained unchanged its original hardness and rigidity. I immediately possessed myself of the article, and desired the man to fetch me as much more of it as he could get. On making some experiments with it, I at once discovered, that, if procurable in large quantities, it would become extensively useful; and even if only in small quantities, it would still be invaluable in the formation of many surgical instruments, particularly as a substitute for Caoutchouc in many of the articles made of that substance, as I had found that those instruments which were made of Caoutchouc which had been dissolved in naphtha, or other solvent, became speedily damaged and totally useless in the damp and hot climate within the tropics; I therefore wrote to the Medical Board in Calcutta, strongly recommending its adoption, and sent specimens of the substance. After having examined it, the Board highly approved of my suggestion, and directed me to procure and send some of it to Calcutta, which was done." At the same time specimens of the Gutta Percha appear to have been sent by Dr. Montgomerie to the Asiatic Society of Bengal and to the Society of Arts in London.†

The tree from which the Gutta Percha is derived is, according to Sir William Hooker, one of the natural order *Sapotaceæ*, which comprehends those plants in which the leaves of the flower-bud are imbricated or overlap each other.

Sir William Hooker, in the *London Journal of Botany*, has given the following account of this plant, and the accompanying figure:—

"In the *London Journal of Botany* for January 1847, is some account of the uses to which the gum yielded by the Gutta Percha plants has been applied, and we trust ere long to offer further particulars on the subject. Our design is now to give the plant itself a station and a name; for Gutta Percha, like many other vegetable products that could be mentioned, is afforded by a tree hitherto unknown to Naturalists. At the time the former paper was written we had, as there stated, only seen immature fruit, from which and the habit of the plant we were disposed to refer it, though not without a mark of doubt, to '*Bassia*.' We wrote however to Dr. Oxley, at Singapore, a gentleman ardently devoted to natural history pursuits, for some flowering specimens; and by return of post he, in the most obliging manner, and for which we tender him our hearty thanks, sent well preserved specimens, protected by a thin box, of which the top and bottom were made of sheets of the gum itself (now deposited in the Museum of the Royal Gardens of Kew). These flowering specimens have given us more accurate knowledge of the structure of the inflorescence, and we feel little hesitation in referring this plant to Dr. Wight's new genus of *Sapotaceæ*, which he has called *Isonandra*, and of which he has published two species (both in our herbarium), natives of the Madras Peninsula; to which De Candolle has added the *Siderozylon Wightianum*, and the *S. Perrottetiana* from the Nielgherries. Our plant quite accords in habit with *Isonandra*, and seems to differ only in the number of divisions and parts of the flower: *tetramerous* in Dr. Wight's species, *hexamerous* in our plant; we propose to call the Gutta Percha plant ISONANDRA GUTTA."

Figure 1. Flower, scarcely expanded; figure 2. Flower, with the corolla expanded; figure 3. pistil; figure 4. transverse; figure 5. vertical section of the ovary; figure 6. another; figure 7. scarcely mature fruit, half natural size; figure 8. transverse section of ditto.

In the *Journal of the Agricultural and Horticultural Society of India* will be found several communications on the Gutta Percha plant and its milky juice from the Rev. W. White, Chaplain, of Singapore, Mr. Wm. Griffiths, and Mr. J. G. Scott. From these we learn that this valuable tree "is known for producing much esteemed fruits, good timber, useful gum, for affording a vegetable oil or butter; an ardent spirit and febrifuge medicine; the flowers, in addition, are used as an article of food." Specimens of the wood collected at Singapore by Mr. Thomas Lobb exhibit a soft, fibrous, and spongy character. It is pale-coloured, and traversed by longitudinal receptacles or reservoirs, filled with the juice, forming ebony-black lines. An analysis of the Gutta Percha will be found in the *Calcutta Journal of Natural History*, by Dr. Mouat; and in the *Edinburgh Philosophical Journal*, another by Dr. Maclagan, from which it appears to consist of carbon, hydrogen, and a very small quantity of oxygen.

The Gutta Percha tree grows abundantly in the Island of Singapore and in the dense forests at the extremity of the Malayan peninsula. According to Mr. Brooke, it exists in Borneo. "The tree," he says, "is called *Niato* by the Sarawak people, but they are not acquainted with the properties of the sap. It attains a considerable size, even as large as six feet diameter; is plentiful in Sarawak, and most probably all over the island of Borneo." There is little doubt, now that the value of this tree is known, and the demand for its milky juice rapidly increasing, but that it will be found in most of the forests of all those islands which range from Sumatra to the Philippines, and probably on the main continent along the whole range of Cochin China to Malaya.

When Dr. Montgomerie made his inquiries in 1842, this substance was quite unknown to the people at Malacca and to the natives of Sumatra, "although," he says, "I was inclined to suppose that the substance might have obtained its name from that island, the Malayan name for the island of Sumatra being *Pulo Percha*."

The tree producing the Gutta Percha is one of the largest found in these eastern forests; its wood is seldom used, but an edible concrete oil is procurable from the fruit, and taken by the natives with their food.* It is to be regretted that the natives,

* Mr. Charles Hancock is known to the world of Art as a distinguished Painter; his portraits of animals, and his transcripts of mountain scenery in association with field sports, are among the best examples of their class. He has made many other valuable discoveries in science, more especially in science as connected with the Arts. It may be as well to observe, that his first Patent in reference to Gutta Percha, was taken out so far back as May 1844.

* Caoutchouc (India-rubber) sometimes improperly called *elastic gum*, is obtained from the milky juice of several tropical plants, the chief of which are the Hævea guianensis, the Jatropha elastica, and Urceola elastica.

† In April, 1845, the Society awarded him their Medal.

* This "concrete oil" is no doubt a similar substance to the so-called, vegetable tallow of which a considerable

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through ignorance, adopt a most destructive mode of procuring the Gutta Percha. "A magnificent tree of fifty, or more probably one hundred years' growth, is cut down, the bark stripped off, and the milky juice collected and poured into a trough formed by the hollow stem of the plantain leaf; it quickly coagulates on exposure to the air; but from one tree I was told, that not more than 20 lbs or 30 lbs are procured."*

There is no doubt but the juice might be obtained by tapping the tree at proper seasons, and thus the Gutta Percha procured in moderate quantities for many years. However, Dr. Montgomerie remarks, that this mode is too slow for the natives; and, although the first discoverer of a tree might be inclined to tap and thus preserve it, the next who found it would probably cut it down, there being no property in the trees of the forest, excepting where grants of land have been given.

Although the Gutta Percha has only been known for a few years, there is at present imported into this kingdom no less a quantity than nearly 200 tons, almost the whole of which has been collected at Singapore.

Such is the history of the discovery and the character of the tree producing this valuable substance: we must now proceed to describe its general properties, but before doing so it appears desirable, since the name of it is differently pronounced by the public, to give the origin of it and its correct pronunciation. We cannot do this better than in the words of the introducer. "The name is a pure Malayan one, 'gutta' meaning the gum† or concrete juice of a plant, and 'percha' the particular tree from which this is procured. The *ch* is not pronounced hard like a *k*, but like the *ch* in the English name of the fish Perch. Had I thought there was a probability of the name being mispronounced, I might have used the uncouth orthography *pertsha*, but it would have run the risk of being taken for a Russian or Polish name."

Gutta Percha is imported principally in oblong masses, which are formed by rolling thin layers of it together in a soft state, but we receive some in thin scraps like the clippings of white leather. Upon cutting one of these masses, the Gutta Percha is found to have a peculiar smell, in some instances being not unlike that of cheese; but in others having a curious, acid, and in some a putrescent, odour. This without doubt arises from the existence of a peculiar vegetable acid in the sap of the tree, which undergoes various degrees of change during the process of concretion, and the subsequent circumstances to which it is subjected. It would be an interesting chemical investigation to separate and examine this acid principle; but to do this effectively, it would be necessary to procure the juice in bottles, so that it should be carefully protected from the air, and preserved in as equable a temperature as possible from the time it is collected until it is submitted to analytical investigation. This acid, whatever it may be, is soluble in water, since it is entirely removed from the Gutta Percha by the processes to which it is subjected in its manufacture.‡

As imported, owing to the careless manner in which the juice is collected, the Gutta Percha is mixed with fragments of bark, wood, leaves and other impurities; but when pure it is in thin slices, semi-transparent, of a colour which varies from a yellow-brown to a pinkish white, and excessively tough, having much the appearance of horn. At ordinary temperatures it is non-elastic and as hard as wood, but capable of being indented by any pointed body. At an elevated temperature it becomes slightly elastic: but it will not, like Caoutchouc, after being extended, return to its original size. From 200° to 212° Fahr. it is rendered exceedingly ductile; and in this condition it can be kneaded or pressed into any form, which it retains, without contraction, upon cooling, when it again acquires its original hardness. Chemical examination has shown, as already stated, that its ultimate composition is similar to that of Caoutchouc, and the artificial product which arises from the oxidation of linseed oil—a hydro-carbon combined with oxygen: the one differing from the other only in the relative proportions of its constituents. The Gutta Percha is soluble in turpentine and the essential oils, and in naphtha from coal tar, which is indeed its best solvent; but, unlike India-rubber, it is insoluble in linseed or any of the fixed oils, and scarcely at all affected by any unctuous substance. This property renders it exceedingly valuable in connection with machinery, where, when employed as driving-bands, as it is most extensively, it is constantly brought in contact with oils and grease; indeed, the driving-bands of Gutta Percha, being liable, where they cross each other, to abrasion, from the rubbing of the two surfaces together, are sometimes *greased*, which effectually prevents the wear from attrition. Such are the more characteristic properties of this novel substance.

This concrete juice differs from Caoutchouc in its most important property. The action of boiling water upon all the specimens of India-rubber—even the non-elastic varieties—is to soften the mass, and render it so extremely adhesive, that it is impossible to roll it out into any shape whatever. The Caoutchouc remains in this viscid state for some time, when it hardens and becomes friable. On the contrary, the Gutta Percha when softened by the action of boiling water, (although softened pieces may be kneaded or pressed together, by which they firmly adhere), exhibits no stickiness, and is in this state capable of being rolled into the thinnest sheets, and on exposure to a cooler temperature it regains its original toughness and flexibility.

To bring the rude impure material into a condition fit for the uses to which it is applied, it is submitted to several processes which must now be described. It should be noticed that the application of the Gutta Percha is secured by several patents, and that the manufacture of the article is entirely in the hands of the Gutta Percha Company, the principal director of the works being Mr. Charles Hancock, to whom we are indebted for the various uses to which it is applied; he having instituted, as we are informed, the first experiments on a small portion accidentally presented to his notice, and continued to devote his attention to the subject with the most untiring zeal.

The crude Gutta Percha is, in the first place, cut into thin slices in a very ingenious manner. Upon an iron disc, which is connected by gearing to the shaft of a steam-engine, are fixed three radial knives, which are capable of being placed at any degree of projection. The lump of Gutta Percha being pressed against this iron plate is cut to any desired thickness, by its revolving, in a very rapid manner. The slices are afterwards collected and put into a vessel filled with hot water, in which they are left to soak till they feel soft and pliable to the touch. The thoroughly softened pieces of Gutta Percha are then exposed to the action of "the breakers and mincing-cylinders," which make from 600 to 800 revolutions in a minute. It is thus broken up into shreds and fragments, and considerable quantities of earthy and other extraneous matters are beaten out of, and disengaged from it, the whole falling in a mingled mass into a vessel of cold water beneath, where the different materials assort themselves according to their specific gravities. Such pieces as are of pure Gutta Percha, or in which that substance predominates, float on the surface of the water, while most of the earthy and woody matters sink to the bottom. Being subjected to this process several times, the Gutta Percha is eventually freed from all extraneous substances, and is in a fit state for being moulded again into a mass. To effect this object, the soft and ductile material is submitted to the operations of "the masticating machine," by which it is kneaded into a perfectly uniform mass, after which it may be employed for any purposes of utility or ornament.

As it is in many cases desirable to alter the degree of hardness of the Gutta Percha, and to give it various colours, Mr. Hancock has invented several processes, which he calls "metallo-thionising," for effecting this object. Sulphur, which however the patentee considers objectionable on account of its smell, orpiment, sulphuret of antimony, or any of the metallic sulphurets, are added to the Gutta Percha, and being well mixed, the mass is exposed, under pressure, to a temperature varying from 260° to 300° Fahrenheit, and left in that state for a period varying from half an hour to two hours, according to the thickness of the materials. Colouring matters are united by simple mechanical mixing in the masticating machine. A very beautiful surface is given to the Gutta Percha by exposing it for a minute or two to the action of the binoxyde of nitrogen, obtained by the solution of mercury or copper in nitric acid, or by immersing it in a boiling concentrated solution of chloride of zinc, for a period varying from one to five minutes, according to the strength of the solution, the materials in either case being afterwards washed in an alkaline solution. Gutta Percha which has been thus treated, whether sulphuretted or unsulphuretted, becomes exceedingly smooth to the touch, and of a lustre approaching to metallic.

In addition to these, the Gutta Percha is frequently combined with Caoutchouc and a substance similar to it, of recent importation, called *Jintawan*, and also with finely powdered earthy bodies. By these means it can be rendered exceedingly pliable, very tough, and when metallo-thionised as rigid as ivory, and made to receive any acquired colour. To give a permanent lustre resembling that of japanned goods, the Gutta Percha is *metallo-thionised*, and thus enabled to bear a high degree of heat, and either before or after it has been made up into an article of use, is brushed over with a solution of resin in boiling oil, and placed in a chamber heated to nearly 100° for from two to five hours, and afterwards polished in the manner usually adopted by japanners.

In addition to the numerous useful and important applications of the Gutta Percha, it may be manufactured by "moulding, stamping, embossing, casting, or any other known process or processes, into various articles of use, as glass and picture frames, cornices, mouldings, and other architectural ornaments, panelling, mosaics," &c. It is with these particular applications that we have especially to deal. We cannot better describe the various processes employed by the patentees for producing these ornamental works than by a few quotations from the specifications themselves.

In one of these we have what are called *Granular applications*. The processes described under this head are particularly novel and ingenious.

The patentee says:—

"I take the Gutta Percha, of any of the varieties before described, that is to say, either plain, or sulphurised, or coloured, and rasp it down to a powder. I then apply it in this state to the taking of casts of busts, cornices, and other works of art, in round or curved forms, and to the producing of impressions in relief from surfaces engraved in intaglio, or perforated through and through, of any given pattern. When casts of busts, &c., are to be taken, the mould is filled with the grains or powder of the Gutta Percha, and then heated till the Gutta Percha becomes reduced to a mass sufficiently ductile to be pressed into all parts of the mould.

"When impressions in relief from flat surfaces, engraved or perforated as above, are to be taken, the surface is laid upon a flat table, and the powder sprinkled rather thickly over it; a straight-edge is then drawn across the surface, which causes all the sunken parts or holes to be filled up, and removes any superfluous powder from the raised parts. The surface is then subjected to a heat sufficient to soften the Gutta Percha, when the piece of cloth, leather, paper, or any other substance or material which may be desired to take the impression in relief, is laid upon the surface, and pressure applied to it by a roller or otherwise; the Gutta Percha leaves the broken parts, or holes, and attaches itself to the cloth or other substance, which then exhibits an exact copy, in very bold and durable relief, of the original subject."

We find again, that

"Should it be desired to give any colour to the mass of Gutta Percha to render it the better adapted to the purposes to which it is to be applied, the requisite pigment or colouring matter is introduced in the same way as the sulphur, and also in small quantities at a time. The colour penetrates every part of the mass, and becomes perfectly amalgamated and identified with it.

"The Gutta Percha may be also improved in smoothness by incorporating with it some pulverized French or Turkey chalk, or other soft powder, adding it in the same way as the sulphur or colours.

"Or should it be desired to render it rough and abrasive, it may be mixed up with some ground emery, sand, or other hard substance in a granular state."

We have not seen any specimens of the cloth of Gutta Percha and other textile fabrics which have been produced, but it appears that the following passages, from the specification of the third patent, point to applications of this kind, which promise to be of the utmost value.

"A strong and perfectly waterproof fabric is formed by simply laying a number of Gutta Percha threads side by side upon a foundation of cotton, or linen, or other textile fabric, and passing the two materials between heated rollers, which has the effect of cementing the threads firmly to the cloth and to one another; and such fabrics may, by using threads of different sizes and colours, have every variety of striped appearance given to them.

"An article resembling diaper, or mosaic work, is made of Gutta Percha threads of different colours or shades, very rapidly and economically, in manner following:—The

quantity has recently arrived at Liverpool. When a few samples, about two years since, were brought to London, a small portion was submitted to me for analysis, and I found it to possess all the properties of wax.—R. H.

* Dr. Montgomerie.

† It should be borne in mind, that neither the Gutta Percha nor the Caoutchouc possess any one of the properties of a gum, although this term has been applied to them.

‡ When the impure Gutta Percha is inclined to anything like putrescence, the patentee employs the chlorides of zinc and lime to purify it.

Gutta Percha threads are laid in rows one above the other, in the order of juxta-position and super-position required by the pattern determined on, and each row cemented to that beneath it by a solution of Gutta Percha, or any other suitable cement. When a mass or block of sufficient magnitude has been thus built up, it is cut transversely into sheets of any required thickness, by means of a vibratory cutting machine similar to that commonly used in the cutting of Caoutchouc blocks into sheets.

"A paper very difficult to rend, and which will therefore be found extremely suitable for documents exposed to much tear and wear, as bills of exchange, share certificates, &c., and also for wrappers and envelopes of all sorts, is formed by interposing between two sheets of paper pulp, threads of Gutta Percha, laid crosswise, like net-work, at distances of an inch or two (more or less) apart, and combining the two sheets of pulp by means of the machine for which Mr. John Dickinson, of Nash Mill, obtained letters patent for England, of date the 17th October, 1839, or of any other suitable machinery.

"The Gutta Percha thread may be also plaited, either in the naked or sheathed states, into hats, caps, and bonnets, or into bags, baskets, and basket-work, or into coverings for chairs (as a substitute for cane), or into whips, bridles, and reins, or into any other similar articles.

"And finally, cordage of great strength may be made by twining together threads of Gutta Percha with threads of flax, or other durable fibrous material, by the same processes as are ordinarily followed in the manufacture of the different sorts of cordage."

The use of this material in binding books as proposed in the third patent is important, as giving additional strength to the book. And from the durability of the Gutta Percha, we may thus, there is little doubt, rest satisfied that the treasures of our libraries will be less liable to the destructive attacks of insects, than they are where paste, glue, and leather are employed.

The objects comprehended under the patent are the binding and covering of books, pamphlets, portfolios, writing-cases, and similar articles.

The process is in some respects similar to that adopted, and which is known by the name of "Caoutchouc bookbinding." In addition to this, the patentee proposes to employ the Gutta Percha yet more extensively in the following manner:—

"I use a solution of Gutta Percha of the same description as aforesaid as a substitute for paste, size, gum, or glaire, wherever the same are ordinarily employed in any of the processes of binding and covering other than that before described; as, for example, in pasting in or down, as it is technically termed, the end-papers and joints, in attaching leather or vellum to the boards and backs, or in sizing for marbling and gilding.

"I use a solution of Gutta Percha, of the same description as aforesaid, as a vehicle for colours in colouring and marbling the edges and covers of books, pamphlets, portfolios, writing-cases, and other similar articles.

"I employ Gutta Percha in the sheet state, as a substitute for vellum, leather, paper and cloth, in binding and covering the articles aforesaid. I either use the Gutta Percha in the plain sheet state in which it is manufactured and sold ready for use, varying the thickness according to the quality of covering required; and then, if required, line, fillet, emboss, or otherwise ornament according to the modes in common use among bookbinders; or I make use of sheets that have been previously prepared and figured for the express purpose, by pouring a solution of Gutta Percha over an engraved surface to a sufficient depth, allowing it to cool, and then stripping it off; or I make use of sheets that have been previously prepared and figured by the granular process, described in the specification of the second patent; or I employ compound sheets of cloth and Gutta Percha prepared by covering the cloth with a layer of the Gutta Percha in the plastic state, or by giving the cloth one, two, or more coatings of the Gutta Percha in a state of solution.

"I employ as a substitute for pasteboard in the binding and covering of the articles aforesaid, a composite material consisting of Gutta Percha blended with paper, pulp, or leather dust, or of bats or fleeces of wool, cotton, or other fibrous material cemented together by Gutta Percha.

"The advantages attending the use of Gutta Percha in the different states and forms before specified, for binding and covering, are—First, A saving in most cases of time and expense, as where it supersedes the necessity for sewing or stitching, or of embossing or figuring each article separately; and—Secondly, A great increase of durability, the Gutta Percha being, in all its states, affected neither by cold water nor by damp, nor by any of the ordinary variations of atmospheric temperature, nor by oil or grease, and resisting also the ravages of insects.

"When a degree of flexibility more than is natural to Gutta Percha itself is required, I mix with the Gutta Percha a small portion of Caoutchouc, say in the proportion of about two parts of Caoutchouc for every eight parts of Gutta Percha."

Amid the variety of useful applications to which, as being the most immediately important and profitable, the attention of the manufacturers have been hitherto turned, it may be interesting to artists and others to know that the Gutta Percha is capable of being worked in with wood or metals with great facility, as is described thus by the patentee:—

"Articles may also be made of Gutta Percha, or any of its compounds, and of some other fit and proper material, for the production of the intended article; thus, a metallic chain, or other weight, may be introduced into the interior of any piece or pieces of Gutta Percha, or of any of its compounds, which is about to be manufactured in any mould or shape. So also, if a wooden or other handle is intended to be introduced into any article, the Gutta Percha, or any of its compounds, of which the other part or parts of the article is or are intended to be made, may be moudled upon one end, or some other part of the intended handle, by means of a mould, form, or shape, or any other convenient means. And when it is desirable that handles, knobs, screws, hinges, and other furniture and things, should be imbedded in any article made of Gutta Percha, or any of its compounds, in any mould, form, or shape, such, for example, as doors, framings, panels, or other parts of the bodies of railway or other carriages, and many other articles, such as handles, knobs, screws, hinges, furniture and other things, it should have the parts thereof, which are to be so imbedded as aforesaid, introduced into the mould, form, or shape, in such a manner that the same shall, during the manufacture of such article, be effectually and firmly imbedded in the material of which it is made."

It has been proposed to employ the Gutta Percha for the purpose of forming embossed alphabets, maps and designs for the blind; and the facility with which this may be done, and the great sharpness and beauty of the copy produced, according to the following plan of Mr. Hancock's, renders this an exceedingly valuable application.

Taking the ordinary sheets of Gutta Percha, which can be manufactured of any size and thickness that may be required, the patentee proceeds in the following manner to procure his embossed pages or pictures:—

"I employ for ordinary letterpress printing, sheets made of Gutta Percha alone, or together, with any other material or materials, preferring to have the Gutta Percha of a light colour, or made of a light colour, by mixing with it while passing through the kneading-machine (in the manner also explained in the said specification) some flake white, chalk, or other white or light colouring ingredient, reduced to a fine powder. Sheets of Gutta Percha, or of any of its compounds, thus prepared, may be passed through the printing press in the usual way, but without inking the form of types as usual. By the mere pressure of the dry surface of the type against the dry surface of a sheet of Gutta Percha, or its compound, in the press, distinct and legible impressions of the types will be produced on the sheet.

"I also employ sheets, prepared as last aforesaid, in printing, by means of engraved or otherwise figured copper or steel plates or cylinders, and the presses usually made use of for working the same, and by printing upon such sheets without inking the engraved or hollow parts of the plates or cylinders. Plates or cylinders being pressed upon or against sheets by presses in the ordinary way, distinct impressions of the engravings, or other figures, upon such plates or cylinders will be obtained.

"I also impress on such sheets as last aforesaid, all such letters, figures, images, and marks, as are now commonly produced on surfaces by means of engraved blocks or rollers, or dies or stamps, or punches or types, whether the same are engraved or cast in relievo or intaglio, or cut through and through, and this also by bringing such blocks, or rollers, or dies, or stamps, or punches or types, into dry contact as aforesaid with such sheets, and under more or less pressure, employing for the purpose of such pressure any of the well-known means of printing, pressing, striking, stamping, or punching now in common use. And in this case I vary the thickness of the sheet subjected to the operation of the said blocks, rollers, dies, stamps, or punches, or types, according to the degree of high or low relief, or intaglio, intended to be produced.

"Sheets of Gutta Percha, punched or cut through and through according to any pattern which may be required, may be fastened or cemented upon other sheets, or upon blocks of Gutta Percha, by means of heat, or by solution, in manner hereinbefore described, so as to form either sunk or raised figures of the required patterns or designs, upon the sheets or blocks upon which the perforated sheets may be fastened or cemented, and the different sheets or blocks may be made of various colours, so as to make raised figures or patterns of different colours from the blocks or sheets upon which they are to be fastened or cemented, and to produce various other effects.

"In order to produce impressions of a still more distinctive and striking character than are to be obtained by any of the preceding processes, I prepare the sheet or piece of Gutta Percha in such manner that the raised or sunken parts shall be of a different colour from the rest, or, as it is technically called, 'the ground,' on a surface of cloth paper or other suitable material, of a colour as opposite as may be to that of the Gutta Percha. For example, the ground may be black, and the Gutta Percha white, or *vice versâ*; I then pass a sheet or piece of the Gutta Percha, so prepared or combined, with its Gutta Percha surface uppermost, through an ordinary printing-press, as aforesaid; or I subject it to the pressure of a figured block, or roller, or die, or stamp, or punch, or type, also as aforesaid, whereby an impression is produced thereon, in which the figurated or distinctive parts are of the colour of the ground, and the rest of the colour of the Gutta Percha."

A kind of paper and also pasteboard is prepared by combining paper pulp and the Gutta Percha together, reducing the mass to a plastic state, and passing it between polished rollers to obtain the requisite thickness. Paper is also covered with this substance by dusting it all over with fine dust of Gutta Percha, and then passing it through warm rollers. It appears to us, from our experience in the difficulty of obtaining a paper for photographic purposes which is of equal texture, not too absorbent, and yet sufficiently so to admit of the metallic solutions employed being spread evenly over the surface, that one or other of these kinds of Gutta Percha paper offers the prospect of removing many of the difficulties which stand in the way of the advancement of that very beautiful art.

The following is another important and really beautiful application of the Gutta Percha:—

"I inlay and veneer sheets of Gutta Percha, or of Gutta Percha compound, or make tesselated or figured surfaces thereon, and also unite sheets or pieces of Gutta Percha, or any of its compounds, with other substances, in the following manner:—

"Upon a flat surface I lay down pieces of Gutta Percha, or of any of its compounds, coloured or not coloured, as may be desired, and in the intended forms which are to be pressed into or united to a sheet of Gutta Percha, or any of its compounds, so as to make a veneered surface of the whole of such sheet, or to inlay a portion or portions of the surface of such sheet. The pieces of Gutta Percha, or of any of its compounds, to be united or pressed into the surface of a sheet, may be made thin, like veneers, and must be placed in the desired positions upon the flat surface upon which they are laid, previously to having the sheet pressed upon them. The pieces being thus laid in order upon a flat surface, a sheet of Gutta Percha, or of any of its compounds, in a warm and soft or plastic state, is then to be placed on the pieces as they are lying upon the flat surface, against which they must be pressed, so as to make the figured pieces of the remainder of the sheet (if any) not covered therewith, all of an even and flat surface. The surfaces which are intended to come in contact with each other, and to unite in this way, will be more effectually united by previously giving one of them a thin coat of a similar material in solution, or a coat of turpentine, or some other solvent.

"Pieces of thin metal, wood, and other materials, of any desired form, may also be united to or pressed upon or into the surface of a sheet or piece of Gutta Percha, or of any of its compounds, so as to make a veneered, tesselated, or inlaid surface, as before described."

The Gutta Percha may in many ways be rendered fluid: in this state it forms a valuable varnish which is quite impermeable to water. It may also be mixed with colours in printing, and thus a degree of permanency given to impressions which they would not otherwise possess. These are but a few of the numerous uses to which this valuable production of the Malayan forests has been applied. With its more directly useful purposes we have nothing to do, except where they become, as many of them promise to be, of assistance in promoting that upward progress of taste, which is seeking to add the refinements of Art to the humblest purposes of domestic economy.

It has been with surprise and gratification that we have examined the productions of the Gutta Percha Company, and we are satisfied from the inspection we were, through the politeness of Mr. Hancock, enabled to make, that we may look forward to a period, not far distant, when the substance which is the object of their ingenuity will, from its cheapness, its durability, and the facility with which it is worked, place in the hands of the man of taste, however limited may be his means of indulgence, forms of elegance and fac-similes of the productions of genius which it would not otherwise be possible for him to enjoy.

The Gutta Percha may be worked into any form, and almost any colour may be given to it. Cornices of the most elaborate designs, in imitation of several kinds of wood, are manufactured of it; and from the toughness of the material, even the most delicate representations of foliage are not liable to injury. Copies of old oak panelling taken in the Gutta Percha, which we have seen, have preserved in the most remarkable manner every trace of the original. The grain of the wood, its abrasion by age, its colour, and, of course, its pattern being preserved with the utmost fidelity. Impressions taken from coins and medallions are really beautiful, and statuettes may be copied by it with great truth, and at a comparatively small cost.

The Gutta Percha is not, however, to be regarded as a substitute for wood, or stone, or metal. Although it possesses naturally considerable hardness, it is liable to injury by contact with any angular body—the finger nail even leaves a permanent mark upon it. Mr. Charles Hancock has, however, by his most ingenious experiments, succeeded in giving it a much greater degree of hardness, and thus fitted it for many purposes to which it could not otherwise have been applied; and in this state

inkstands of elegant form, handles for seals, and a variety of articles are now manufactured. It is possible that still greater solidity may be given to it, but even then, it must be remembered, that the Gutta Percha will not bear exposure to an elevated temperature, unless it be metallo-thionised (the ordinary heat of our apartments will not injure it), without becoming softer. Although, therefore, for articles of furniture in common use it may not be as yet applicable, yet it affords us the means of adding considerably to the ornamental details of our houses. Mahogany and rose-wood, oak and deal, will still furnish us with chairs and tables. Our ornamental stones will continue to be employed about our fire-places, and the metals still lend their beauty and permanence to the thousand little articles for which they are now employed about our houses. But beyond these—and for purposes to which neither of these valuable materials are applicable, the Gutta Percha will find a most important place—and men will no doubt some few years hence wonder what the world could have done when Gutta Percha was unknown. Liebig has said that the rapid advance of organic chemistry has been due to the introduction of sheet Caoutchoue; it and other sciences may possibly be in like manner advanced by the use of a material, which is in many respects superior to India-rubber, and which is capable of being employed where that fails.

The facility with which the Gutta Percha can be moulded, and the very perfect way in which it takes and retains many impressions, together with its power of resisting the action of water, and most of the solutions of mineral salts, renders it one of the most valuable agents for many purposes connected with the electrotype process. Any figure, for instance, may be covered with the Gutta Percha; and then, by cutting it into two parts, a mould is procured, into which, the surface being gilded or blackleaded, copper or silver may be deposited by galvanic action, and a perfect copy in metal of the original be obtained. In copying medallions, fossils, or any object in which there are many under-cut surfaces, and for copying which elastic moulds of glue and treacle are now employed, the Gutta Percha may be used with much advantage; the elastic moulds being liable to give way under the action of sulphate of copper or the salts of silver.

The supply of the Gutta Percha will, without doubt, increase with the demand. There is little doubt, but on the return of that most extraordinary man Mr. Brooke, to Borneo, the natives will at his suggestion become collectors of this juice from the trees of their vast forests, with the use of which they were until recently unacquainted. From this and other sources, we may depend upon an ample supply; and by the introduction of a more economical mode of collecting the juice, the trees will be preserved for many years, instead of being, as they now are, at once destroyed, to procure a very small quantity of the Gutta Percha.

We are not disposed to run hastily after a new thing; but seeing the very satisfactory manner in which the Gutta Percha has been applied up to the present time, and having carefully observed its capabilities, we are led to regard its introduction into this country as a boon of the highest value; being satisfied that it will most effectively aid in the progress of many of the arts of utility, and tend to the advancement of those which are, from their refined character, to be regarded as the intellectual manifestations of the age.

ROBERT HUNT.

January 6, 1848.

[We have received from Mr. Hancock several models in Gutta Percha, which greatly strengthen our opinion as to its exceeding value to artists, and for many purposes connected with Art. These specimens we may now show at our office. They afford indubitable evidence of the practical value of the material; it is impossible to obtain sharper or clearer impressions of objects in relief; and we have seen some, in the round, equally brilliant as fac-simile copies of the originals from which they were taken. Still, this application of Gutta Percha is but in its infancy; and we cannot doubt that examples much more extraordinary will be ere long produced. It is, indeed, impossible to say to what extent its use may be carried; for if it has already done so much, how much more may it not do, when opportunities for experiments are sufficiently numerous?]

EXPOSITION OF THE INDUSTRIAL ARTS IN BELGIUM.

On the anniversary of the birth of his Majesty, King Leopold, December 16, 1847, the grand distribution of prizes took place in Brussels. In the morning the usual religious performance of "Te Deum" was given in the Collegiate Church of St. Michael and Gudule, in the presence of their Majesties, the young Duc de Brabant and the Princess Charlotte. The illustrious party was attended by all the dignitaries of the court, the ministers and the foreign ambassadors.

This solemn ceremony being concluded, the whole of this royal and distinguished congregation proceeded to the new *entrepôt*, on the Quay. It was in this vast building that the Exhibition of Belgian industry was located, and on the present occasion the ground floor of the edifice was appropriated to the important ceremony of distributing the rewards. The throne was erected on a platform decorated with the national banners, and opposite, on another elevation, were placed the seats for the ministers, foreign ambassadors, the jury, and the members of the "*Commission Directrice.*" The business of the day was opened with an address by the Minister of the Interior, and followed by a long speech delivered by M. Delahaye, one of the members of the jury appointed to award the agricultural prizes. It is necessary to state here that the ceremonies of the day included, with the Industrial Arts, also the recompenses bestowed on the Agricultural produce, of which an Exhibition was made in the month of September last. M. Delahaye dwelt on the importance of agriculture to a populous country, and the necessity of augmenting its produce by the application of Science, citing the example of England, where, by the side of Watt and Arkwright, were placed among the public benefactors the names of Bakewell, Young, and Sinclair. M. Delahaye added:—"In this powerful nation, where the Belgian economist will find abundant examples to follow, the breeder of cattle has attained the power of modelling them to his will; a power much beyond the art of the sculptor, who can only imbue with form an inert mass of marble, destitute of resistance or re-action; but the other gives form to the living, and models his objects even in the blood, the nerves, the muscles, and in vitality."

M. Charles de Brouckere followed with an address in his capacity of President of the jury who undertook the investigation of the multitude of objects constituting the productions of manual dexterity. It was abundantly replete with wise truths, and cannot fail, in promulgation, of extended beneficial influence.

The distribution of distinctive rewards next ensued; the rewarded individuals receiving them successively from the hands of his Majesty, who generally addressed a few words of gratifying encouragement to the numerous individuals of all classes. Independently of the decoration of many distinguished manufacturers with the Cross of the Order of Leopold, the rewards consisted of gold, silver gilt, silver and bronze medals. A decorative ornament to be worn on the breast, was likewise presented to nineteen females,—work-women principally in lace,—and to two hundred and eight workmen, whose handicraft had assisted in the manufacture of the most excellent productions exhibited by the heads of manufactories. The gold and silver medals, generally awarded to those manufacturers whose works we either noticed or engraved, were in our Numbers of October and November in the past year.

A list of the successful exhibitors is before us; but it is too long to print entire, and it would appear invidious to make a selection.

The results of this Exposition seem to have been highly satisfactory; we trust it may supply a hint to our own Government; we venture to assert that its cost has been already repaid tenfold; and that its influence upon the Manufacturers of Belgium will be immense. We speak of the "cost;" but it was in fact nothing. The State reaps great advantages for the mere expense of a few honorary rewards; the manufacturers are encouraged and the artisans are stimulated: the wisdom of the project requires no argument. The English are proverbially slow to follow good examples, but they do follow them in the end. Let us hope that this one will not be lost upon our statesmen.

SOCIETY OF BRITISH ARTISTS.

LECTURES.

We announced, a short time ago, the laudable intention of this Society to give a series of Lectures on matters connected with the practice of Art; this object, if judiciously carried out, as we doubt not it will be, must prove of infinite advantage, and will greatly tend to increase the interest already felt in the future proceedings of the Society, now it has become an incorporated body; for many eyes are fixed upon it, anxiously desirous to see what use will be made of its newly-acquired power. We have little fear for the result, because we know there are among its members, men who have the will and the ability to render essential service to the cause of Art, provided their energies and talents be directed in a right channel, and the good they aim at be based on liberal and wise principles. The series of lectures will commence with a course by Professor Ansted, "On the Physical Features and Structure of the Earth, in reference to the picturesque representation of Nature." The first lecture of this course will have taken place before this number of our Journal will be in the hands of the public; but having received a syllabus of these lectures, we are enabled to give an outline of the manner in which the learned Professor intends to treat his subjects:—

The Atmosphere.—Its nature and composition, its relation to the eye and to vision, its relation to the picturesque, and its varied influences on the landscape. *Clouds.*—Their formation and their effects with regard to light and shadow, tints of colour in the air, moonlight effects, &c.

Water.—Its various appearances in a moving and a quiescent state, picturesque effects resulting from frozen water, &c.

Land.—Its general form, geological considerations illustrating the structure of the Earth, and the picturesque features of scenery,—its diversified details, &c.

The Influence of the Laws of Distribution of Vegetables and Animals on the Picturesque.—Necessity of bulk in all the delineations of Nature, Mechanical and Ideal Truth considered and distinguished.

This brief epitome of Mr. Ansted's design is sufficient to show there is much material for a highly interesting and instructive discourse. We must not omit to mention that the lectures will be opened gratuitously to all artists.

THE HOMEWARD BOUND.

PAINTED BY F. R. LEE, R.A. ENGRAVED BY E. J. RATCLYFFE.

To those who are at all acquainted with the works of this artist, it will at once appear that our print is engraved from one of the productions of an earlier time—before he devoted himself to the wooded subjects which he now generally paints. An examination of the plate shows more careful detail, a touch more studious of finish than that of the full and free pencilling of the objective of late works. Notwithstanding the power displayed in his close scenery, there is yet a striking natural truth about the open compositions of Mr. Lee, which frequently confers upon them a value beyond that of his sylvan subjects. Many, however, of these are works of much beauty; we may cite "An Avenue," (several repetitions of which have been painted) and many charming passages of landscape scenery in Devonshire. The style of the artist is broad and free, with perhaps latterly a disposition to extemporise; his colour is rich and harmonious, and his tones are fresh and brilliant. The plate presents a scene closely studied from a given locality, with a variety of incident very effectively disposed. The picture has all the character of having been copied from Nature. Mr. Lee has ever been a searching inquirer into facts—such facts as are the accessories of the painter; and in this scene, which exhibits the wives and attendants of the fishermen, awaiting their arrival with their cargoes, he has no doubt pictured what he has seen. The work has been engraved by Mr. Ratclyffe in a manner highly satisfactory.

For the original picture, we are indebted to J. Stewart, Esq., of the Albany, who very kindly lent it to us for the purpose of introduction into our Journal.

THE HOMEWARD BOUND.

ENGRAVED BY E. RADCLYFFE. FROM A PAINTING BY F.R.LEE. R.A.

IN THE COLLECTION OF JOHN STEWART ESQ: OF THE ALBANY.

Proof on India Paper 6/-

Printed by W. Clowes

THE LIVING ARTISTS OF EUROPE.

ROBERT-FLEURY.

JOSEPH NICOLAS ROBERT-FLEURY was born at Cologne, of French parents, on the 8th of August, 1797. If we were not too wise, now-a-days, to believe in omens, we should find in the very house of his birth, a prestige of his destiny; for it was neighbour to that in which the immortal Rubens was born. The house was the property of his grandfather, and there his father and mother, with the old man and the child, led an easy, pleasant life. The first years of infancy were like the peaceful and propitious departure of a richly laden bark out into the deep ocean of struggles and adventures: but, suddenly, the death of the grandfather fell like a thunderbolt in the midst of them. Sad circumstances, consequent on it, and presaging the coming storm, forced them to quit at once their house and Cologne. It was the first heavy murmur of that battle with difficulties, which was to thicken upon the youth with coming days. But the family was not yet deserted. A rich and generous friend of the father placed him as steward over his estates, and had the young Robert brought up with his own children. In these pleasant times of his infancy, it was the delight of Robert to plan out little houses with gravel stones. Afterwards, attracted by the beauty of colours, he went for them to Nature direct, squeezing out the juices of flowers. But this period of calm was not of long duration. The sudden death of their kind friend reduced the family to the most straitened circumstances, and to add to their distress the father died also.

For some time Robert had been placed at Paris, for his studies; but, now, the pressing of ruthless need made him think of turning to account for himself, and, above all, for that mother who had now none but him, the Art-tendency whose longings he felt within him. He soon was initiated into the elements of drawing. The first thing that came in his way he made good use of: it was a book of heraldry; and ere long he became so expert in the designing of coats of arms, that the Count de Forbin, Director of the Museum of the Louvre, remarking his talents, wished to procure him a license as painter of armorial bearings. But soon, perceiving in the young man, now nineteen, buddings of genius yet to shoot up beyond heraldic trees, the Count took a better view of the case, and introduced him to the atelier of Horace Vernet.

It was not long ere the pupil won the regard of his master, who placed him to work alongside of his own easel; putting the palette and brush into his hand, giving him some of his own studies to copy, he would stop in his work to counsel and encourage the young Art-student. It was at this time that Gall, just commencing his phrenological courses and experiences, arrived at Paris. Being acquainted with Horace Vernet, he paid a visit to his atelier, and scrutinising, in his way, the three or four pupils who were there,—"This one," he said, speaking of Robert, "has the organ of colour." "Now then," said Horace, "let us see you justify the prophecy of the Doctor." And certainly the Doctor foretold rightly.

But the atelier of Vernet had not those advantages for study which the young pupil requires. The most French of all French painters employs the living model but little for his compositions. Gifted with large perception and unfailing memory, he grasps the realisation of his idea in the mind's eye, and plants it on the canvas with the surety of a hand accustomed to every movement and expression of the form. I have heard one, who has stood to him for a model, state that, having gone to him one day to ask employment, Horace replied, "I have no need of you just now, but I owe you a sitting." "Me, sir! you mistake, surely; I never had the honour to sit to you." "Aye, no matter; do you know that?" pointing to a figure in a picture. And there, sure enough, he recognised himself, rendered from memory; for Horace had only met him in the road, or somewhere by accident; one glance sufficing for his quick, comprehensive eye.

However, the beginner is not thus emancipated from the necessity of being guided by the substantial form of nature; and Horace himself was the first to recognise, in the essays of Robert-Fleury, a promise of talent worthy of serious cultivation. "You are losing your time here," said he to him, after a few months; "you must work after the model; I will take you to the atelier of Girodet." But to stay there costs thirty francs a month; and how procure this? Yet the young man, hopeful, trustful, resolute, was not to be put down by this difficulty; and, spite of all it cost, he remained there from 1815 to the end of 1819, when he changed professors, and entered under Gros; with whom, however, he remained only some months.

But it was neither with Vernet, with Girodet, nor with Gros, that our young artist felt himself most in his element. There was another who for him was a leading spirit, with whom he felt a profound sympathy; and many a time did he play truant from the schools of all the three to work a hearty hour with Gericault. It was at this time that the latter was engaged in studies for the "Raft of the Medusa," a picture, the richest ornament of the French school in the Louvre; and as old

Albert Durer remarked of the famous picture of Jan Van Eyck, "so fine, so marvellously fine, that 'tis beyond all price." In the living models and the dead studies brought from the school of Anatomy for the peopling of the "Raft," Robert-Fleury found subject for work; and pleasant was it to sit by the side of Gericault. With him it was not as a pupil, but as a friend, that he studied; and this intimacy was to him one of the most precious he has encountered throughout life; for the painter of the "Medusa" was of a most open heart, and frank and spirited habit of life; and his companionship was so liberal as to be scarcely just always, even to his own interests. But this friendship, painfully to the affections of Robert, was suddenly and speedily cut short. Soon after, he heard at Rome, what to him was a prostrating convulsion of heart and mind, the news of the death of Gericault.

The engraving on our first page represents "Michel-Angelo attending the bed of his sick servant;" the subjects of the present page are "Titian in his Study," and the well-known story of the "Emperor Charles V. picking up Titian's pencil," which had fallen from the great artist's hand.

No young man of warm temperament and imaginative impulse reaches the age of twenty-two, that of the subject of our biographical sketch at this period, without some assault on heart and head, from

"The winged Deity—fair Venus' child."

For Fleury too there gathered round one object all visions of delight; and, rocked in dreams of joy, for a while it seemed to him as if he had no other occupation than to listen to their murmurings. But at length his heart grew weary, and gradually the storm of love changed into one of despair, all the more violent for the strong hope and the bright images that it swept away. Naturally enough the hand became disordered with the heart, and like all such tortured spirits, he sought for change of scene, and looked round for means to quit this Paris, which was now become to him "the tomb of buried griefs."

The desired occasion presented itself apropos, and Robert journeyed into Switzerland as drawing-tutor to an English family who had a residence there. What more glorious country for the lifting up of a drooping heart? Rome afterwards became the object of his thoughts and efforts; so he cleared the Alps, and found himself in the Eternal City.

Just at the time of Robert-Fleury's arrival at Rome, a circumstance took place which would have been memorable even in the most illustrious times of highway corsairship in feebly regulated Italy. A band of brigands, with most outrageous daring, had entered a convent, and sacrilegiously pillaged the holy fathers. One may imagine the horror and excitement caused *at Rome* by such unexampled desecration. It struck Robert-Fleury—as a subject for a picture; and he immediately set his invention to work to arrange the incident on canvas. He had the good fortune to get the very actors in the scene to sit for his picture, and he determined that this, his *début* in the artistic career, should be at the height of his powers for truth and effect. Thrice did he depict the scene, and bring his labours to a termination, and thrice, unsatisfied, did he resolutely destroy the pictures he had spent nearly four years upon. For a beginner to face for the first time the empty canvas, with dire resolve to risk himself thereon, and dare the responsibilities of an historical picture, on which he shall launch himself, as on an *argosy* which bears his all, to catch a wealthy breeze, or go to wreck in the sea of criticisms and of fame, requires a courage which none can know by theory. But thus to extend that courage and perseverance to an anni-

hilation and re-creation *in toto*, again and again, of the fruit of weary plannings and careful study, not only goes beyond all praise, but becomes of itself a sure harbinger of victory. At length, as if with a full uprising tide of resolution, he began the fourth picture of the same subject; and in forty-four days had given it the last touch of the brush, and felt his conscience satisfied.

But in four years of such inflexible devotion to work, his exchequer, by no means inexhaustible, had necessarily been run down to a stand; and when the picture was finished, nothing could be more requisite than a purchaser. The work was not dry, and the young painter was thinking pensively before it as to how he was to get it to Paris, and how it was to produce him the needful resources; with all the chances which an unknown artist runs of remaining undistinguished and unbought, among the crowd of competitors struggling for honour and existence on the walls of the Louvre Exhibition. Even then, another step sounded on the floor of the atelier, and broke the reverie of the student. The first words of the new comer were an exclamation of admiration, and an offer to settle all doubts by an immediate purchase of the picture. Robert, his head half-turned with the suddenness and welcome of the good fortune, and ignorant besides of the value of his work, knew not what to reply; so, leaving thus the amateur, off he ran to ask counsel of M. Granet, then become one of the most distinguished of French artists at Rome. "Well," said Granet, "you are after all, you see, but a beginner; and however valuable in itself, your work has not yet acquired a value by reputation: you cannot be exacting—ask 1200 francs." So back ran Robert, and with diffidence requested the 1200 francs. The bargain was at once concluded, and the money paid. But the picture-story did not end here. Exhibited in the Louvre in 1824, it attracted so much admiration that the Count de Forbin sent for the artist (who had returned to Paris in the interim), and gave him to understand that the king (Charles X.) desired to acquire the picture at the price of 5,000 francs. But its present possessor declared himself equally desirous with the king to retain his acquisition, and would not part with it, even at the quadrupled price. So instead of the proposed arrangement, Robert-Fleury was honoured with a second medal, and a commission from the king for another picture, "Tasso arriving at the Convent of St. Onofrio." This event happened in November 1594. The year was hurrying to a close, but the angel of death was closing still more rapidly upon the illustrious poet, and arresting for ever that career of flights and sorrows and immortal song. Then, not till then, came the decree of the Pope and Senate for his triumphant crowning in the Capitol, with the laurel crown, already illustrated by having girt the brows of Petrarch. "It is the crown with which I hope to be crowned, not as a poet in the Capitol, but with the glory of the blessed in Heaven." So said Tasso, and died. It was this, his last illness, which stopped him at St. Onofrio, in his progress to Rome; and thus is laid the scene of the picture, to execute which Robert Fleury returned to Rome. It was exhibited in 1827, a year after his marriage, which took place at Paris in May 1826.

There are periods in the life of an imaginative genius, winged by ambition and by hope, when the mind is so open to castle-building, that it requires but a small incident to launch it forth into new enterprises. One man, who has attained a certain eminence in one direction, seeks often to turn his genius to some new effort, hoping, by successful coping with new difficulties, to double his powers and honours. Somewhat thus it happened to Robert-Fleury, in 1829. Being in the country, he had painted a study of sheep, which he gave to an exhibition for the benefit of the Greeks. Its success was such, that an idea entered the mind of the painter, that, perhaps, hitherto he had not found the true direction of his genius; and this study seemed to him a revelation of powers which, cultivated with the necessary means, might place him in the position of the Paul Potter of France. Under this impression he set off to Holland; and there, for a year, studied the subjects of the celebrated animal painter, on his own ground. It was thus, dreaming over future pictures of cattle, pensively ruminating in their green meadows, or quietly standing in the homestead;—of horses munching their hay in the farm-yard, or tugging the plough through the furrow;—of all that quiet and homely life of the cultivator, which so charms by its simplicity and closer communion with nature, that he returned into France; and taking up his quarters at a farm, entered boldly on a twelve feet canvas, determined to make his *début* with *éclat*, in the new career which he hoped to open to himself.

But the Revolution of July, 1830, burst forth, and he hurried off to Paris, to watch and mingle in the movements of that stirring time. His cattle studies thus interrupted, he employed his pencil for some time on several portraits, one of which, that of M. Guénin, had the honours of the Salon Carré, and was so distinguished, that its subject, more than satisfied, would have the painter accept a remuneration over and above that agreed upon as the price. In 1833, was exhibited the "Scene from St. Bartholomew's Eve," in which the young Prince of Conti endeavours, but fruitlessly, to save his tutor Brion, by throwing himself over him, and warding off the spears and daggers of the assassins. It was bought for the National Gallery of Living Artists in the Luxembourg, of which it still forms one of the principal ornaments. On the distinguished success which attended this picture, his friends took occasion to dissuade him from further turning away his study to animal painting, and he yielded to their counsels. Of the soundness of their advice he was still further enabled to judge, when at next year's exhibition, his "Procession of the League" obtained a first medal from Government, and was sold at once to a gentleman of Belgium, where it still is. The large cattle picture was thus abandoned; and some time after, he had it sent to Paris, and, cutting out the parts he wished to preserve, left thus his Paul-Potterism.

In 1835 he painted for Versailles several portraits, and the "Arrival of Baldwin Count of Flanders at Odessa." The following year he received the decoration of the Legion of Honour, on the exhibition of his "Henry IV. brought to the Louvre-Palace, after his assassination." In 1837 appeared, "Bernard de Palissy in his Workshop," a small picture which was unanimously praised by the Journals. From this period the victory was gained in the battle for honour and substantial position; and henceforth Robert-Fleury takes a very distinguished place among cotemporary artists.

MIDSUMMER EVE: A FAIRY TALE OF LOVE.

Of the larger Illustrations to the volume this page contains two: the first is from a drawing by W. E. FROST, A.R.A, and the second by W. E. WEHNERT; they have been charmingly engraved by the Brothers DALZIEL: in both are pictured the Fairies, evil and good, whose 'proceedings' for and against the heroine of the story, supply the ground-work of the Book. Mr. Frost has attained to very high eminence in his profession; it is unnecessary to refer to his works at Westminster Hall and in the Royal Academy, for evidence that his genius is of the loftiest order: it is therefore a welcome sign of the times to find him not unwilling to draw on wood—although it is needless to add, the task was undertaken in kindness and courtesy. Mr. Wehnert has established his reputation as a leading member of the New Society of Painters in Water-colours.

NOTTINGHAM SCHOOL OF DESIGN.

A *conversazione* was recently held at the School of Design, on the occasion of a visit by the Noble President of the Institution, the Earl of Lincoln, M.P. The company was exceedingly large; for the number of ladies and gentlemen present amounted, with the students, to 360. The whole suite of rooms was decorated with a vast number of paintings, casts, drawings, and other works of art; and in the lower school a multitude of very creditable productions of the pupils adorned the walls. In the upper and principal room, the Institution's large and valuable collection of models from antique and modern sculpture was arranged in groups.

Prior to the report being read, an admirable speech was delivered by the noble chairman, in which he passed a well-merited eulogium on Mr. Hammersley, the master of the school, and congratulated that gentleman on the vast increase of students since it had been under his direction.

"He was not going to forestal the statement which they would shortly hear from Mr. Hammersley; but he thought he might offer a few remarks upon the annual report which had already been published. It did appear to him, then, that there was something in the inherent nature of the very building that seemed to forbid a vacuum to exist in it, for when he was last here, which was a year and a half since, the room extended only to the columns opposite to him; and he was informed that it was not spacious enough for the students. They had enlarged its dimensions to the spot where he stood; and he was told that the same want of room was now felt as before the addition was made. He thought that he could not take a better opportunity of expressing his high sense of the services Mr. Hammersley had conferred upon the school. He (his lordship) knew that they were indebted to many eminent individuals in this town, who had taken a great interest in its welfare, and had given it active and zealous support."

The following observations of his lordship's are so much to the purpose, that we extract them.

"It would be impertinent in him to go into matters of a practical bearing; but there was one fallacy with regard to which he was anxious to say a single word. It was this, namely, that though the classes were good for those who invented patterns, they were useless for artizans. Now, a greater fallacy could not exist. There were practical men in that room, and they would well know that designs often could not be carried out, because their workmen were incapable of doing them. They must be satisfied that the effect of these schools would be to create a superior class of artizans; and they must at once perceive that it was indispensable, not only that they should have taste who made the patterns, but they also who were called upon to execute them. It would be absurd to suppose that all who studied in the schools would continue to employ themselves in pursuits of this nature. The object of the school was not to make artists; and if they attempted to do that in the case of every pupil, they would only spoil good workmen. It was not every one who possessed the creative genius of a Raffaelle or a Michael Angelo, nor an inherent love for the beautiful forms of a Flaxman; and if they acted on a contrary supposition they would only instil into the minds of the pupils, false notions of their destiny. At the same time, if there should be any who possessed genius, they would in these schools find helps that have often been denied to the greatest names."

We were much gratified to see among the visitors, John Walter, Esq., M.P., whose influence and position must always exercise a powerful effect on whatever cause he advocates, either directly or indirectly. Few men have more extended opportunity of judging how far the masses are benefited by education of every kind, and none can more efficiently promote its advancement. With reference to the particular object for which the meeting was held, and the artistic advantages to be found in the town and its vicinity, Mr. Walter said

"He thought that in two branches of art, painting and architecture, the students had very great advantages; for the romantic situation of Nottingham, which could scarcely be equalled, would afford the artist an ample opportunity of exercising his profession, while there were in the neighbourhood some of the most splendid specimens of ancient and modern architecture the country could produce."

Mr. Walter dwelt at some length on the advantages to be derived by the country and its manufacturers from the establishment of properly conducted and wisely governed Schools of Design. We earnestly hope he will take up the subject; his high position, not alone as a member of the House of Commons, but as directing an organ, only second in power to Parliament itself, would enable him very materially to guide this great Government machine clear of the rocks and pitfalls by which it is surrounded. It is fortunate for the School at Nottingham that its representative has been induced to look into the matter; we hope his inquiries will not be confined to this single branch establishment.

SUGGESTIVE OUTLINES

OBTAINED FROM LEAVES APPLICABLE TO DESIGN FOR MANUFACTURES.

BY JOHN DWYER.

In the course of an inquiry lately made into the relative distinctions and purposes of Art,* it became necessary to reflect, more especially, upon the chief elements of *Design*, as forming a nucleus from which all true reasoning upon the subject must emanate. Constructive Form, with the intention to express beauty and to impart a characteristic effect, thus demanded the first consideration; and, to convey ideas upon the manner in which varieties of form could have been generated, suggested a matter difficult to perform adequately; for, although many volumes have been written, and investigations of a truly perplexing nature have been recorded, there appears to be but little in them that is satisfactory, as affording a *ready means to produce, or* as being available for *manufacturing purposes*, which had not been practically made use of for ages.

The models adopted by the Greeks for their buildings have been repeatedly described, and the ornamental details, introduced to impart spirit and variety, or relieve their otherwise cumbrous masses of Architecture, have been frequently and rationally traced to natural prototypes. Nevertheless the beautiful forms of the Greek and Etrurian vases have generally been attributed to a distinct source, viz. Geometry. It does not follow however, that because we are informed of a Greek or Roman method for describing *given* outlines, we are thereby instructed to Design. We may undoubtedly possess an *additional power* to produce forms accurately by a positive rule, and thus regulate a proportional balance.

If, however, Art is to be fettered and tied down by theorems,—if it is to be confined to the limited operations of the square and compass, then there must be a truce with Design. Sir Joshua Reynolds has well said that "genius begins where rules end." The mind must have free scope. Accidental combinations may occasionally be happy, but cannot continuously be so. The mind must conceive the object before a form can be properly delineated. Education in Art may, by the aid of a few rules, impart refinement. The means adopted to produce certain effects in ancient Art, were, most likely, based upon very simple laws, indeed of such a kind as permitted the workmen to easily understand how to regulate their formation;—rules that merely required a little arithmetical calculation, when extending or diminishing the size of a given figure;—probably after the manner of counting stitches in Berlin needlework. But such a system ought not to mislead or confuse us, nor ought we to imagine that Design has emanated from a system of rules, because the reverse must really have been the case. Rules must have arisen from certain imperfections becoming evident in practice, hence they have been devised and adopted in order to promote more perfectly an ordinary purpose.

When referring to the general system pursued in early Art with respect to form and enrichments, we should remember that the only models the ancients could possibly use, were those offered by Nature—such being also the ready and available means whereby to clothe certain ideas with peculiar effects, in harmony with those things by which they were surrounded: thus, by composing through the medium of associated ideas, rude or refined, characteristics of the country and the people were developed, and their productions therefore essentially became things of contingences.

Design is always dependent upon given materials, and according to the nature of those materials the qualities of Design must differ.

Hence it is that originality is far more evident in early Art than at the present time, for the materials which we use are those derived through associations with existing specimens of ancient Art. We look at the works of past ages and copy them, instead of directing our attention to original models—we investigate, as it were, the spun cloth, but forget the machine which wove it.

An instinctive disposition to imitate, prompts us to repeat the images of those things previously developed, and with which the mind has generally found sympathy in dwelling upon. The ideal embodiment of fresh forms, available for modern purposes, is too frequently neglected from a preference for matter-of-fact principles, as expressed in ancient Art; and however worthy these may be of our admiration, and however much our praise may be due to those who have deciphered them, still we should not lose sight of another important agent;—*The means to produce*. Principles in Art may become as it were threadbare. It avails little to speak of rules unless it be to assist invention, otherwise they cease to become useful.

There are two important divisions in Design;—the suggestive or ideal, and the practical or useful.—One is certainly imperfect without the other, and therefore the union of both is essential.

The simple but elegant forms of Antique Vases have received, perhaps, more abstruse investigations into the principles of formation than is to be found in the whole range of Artistic researches. Geometrical science, it may be said, has already exhausted its means in explaining the *end;* the learned have devoted much time to elucidate ingeniously the mysteries of form, and to determine by set rules how those exquisite outlines were generated. There has been, however, one important point lost sight of. How are new and fresh forms to be originated? There must ever be felt by Artists a great objection to dependence upon geometrical system for curvilinear Design. Certain problems may, undoubtedly, generate certain correspondent forms—but when the form is not seen and is unknown; how are such systems to be conveniently guessed at, applied, and rendered practical? They may encourage a continual searching for results; trusting to perplexing chances for the realisation of a graceful figure.

The practicability of most things in Art, it is admitted, depends upon simplicity; and we may rationally suppose that the formation of those elegant vessels of antiquity *originated* from simpler attributes than has ordinarily been conjectured.

If we refer to the construction of Design, as adopted by the Egyptians or by the Greeks, we cannot fail to discern the application of botanical forms, such as, for instance, in the well-known lotus or water-lily by the former, or in the acanthus or honeysuckle of the latter nation. The variety of expression therein introduced further illustrates how well the plants have been observed in various stages of growth, from the shooting forth of the fresh buds to their gradual advancement and maturity, with their blossoms and seedling pods; we may thus see clearly enough that the designing of all the details upon their buildings, vessels, candelabra, &c. was realised through the medium of ideal conceptions emanating from the truly beautiful forms and associations put forth by Nature. This tracing of matters to the source is the A B C of Art.

This mode of reflection upon the ornamental details upon vases, as being composed from natural forms, has led to the inference that the vases themselves have been designed by similar means.

The beautiful outlines of the leaves to most trees suggested the attempt to show how far they might prove applicable to the production of graceful and novel effects. Although the advanced period of the year has prevented many perhaps more advantageous specimens being procured, still, the partial success may be deemed sufficient to warrant its being introduced to the notice of manufacturers, in order that other inquirers may be busy in the same direction.

Whether the system was adopted or not by the ancients, matters little for modern usefulness. A confidence is felt that, for manufacturing purposes at least, the idea will furnish inexhaustible models for the development of the beautiful; although the outlines of leaves here shown are chiefly in designs having relation to vases, they nevertheless suggest forms of application to widely different purposes.

A visit to the collections of dried leaves, which may be seen in the model room of the Admiralty at Somerset House, and also at the British Museum, will satisfy an observer of the vast resources of the vegetable kingdom suited to the purposes of Design: for even if the specimens there have, as in many instances, been dried without great care, such will prove equally suggestive to a mind prepared and competent to the study of form.

The Royal Gardens at Kew ought not to be neglected by the Designer, for he will there see a profusion of plants, well adapted to his purpose.

* This subject was introduced as part of a series of papers "On Art" lately read at the Decorative Art Society, and has been arranged and prepared by the writer for the Art Union at the suggestion of the Editor.

The leaves introduced for the illustrations have been gathered without reference to their respective merits; thus, the fallen leaf in part decayed has found place with the

"young, in maiden green attired."

The aim has been for VARIETY; and when it is remembered that no two leaves precisely alike ever occur on the same tree, there is just cause to expect that every week, month, and year, will produce its own peculiar and changeful beauties, ushering them forth to our notice with renewing interest, not only with leaves, but with the blossoms also. As one of the means for enrichment, it is suggested that with the leaf or leaves adopted to realise a certain form, the details might be judiciously composed of a grouped assemblage of similar leaves, together with the blossoms of the tree, plant, or shrub that may have been selected. Thus there must be an additional harmony in the character throughout the composition.

In the course of the present year, it is proposed to further illustrate this idea, together with certain suggestions *as rules*, which may easily be applied to regulate proportion, and be available for manufacturing purposes.

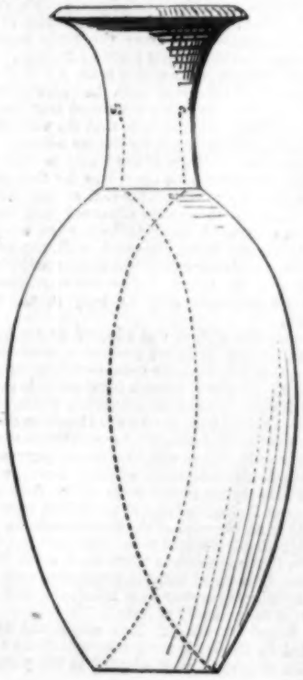
It should always be borne in mind, that the great object in Design is to combine beauty with originality, and to create a degree of character both novel and pleasing, so that

"the flowing and mystic lines
May fascinate the wondering sense."

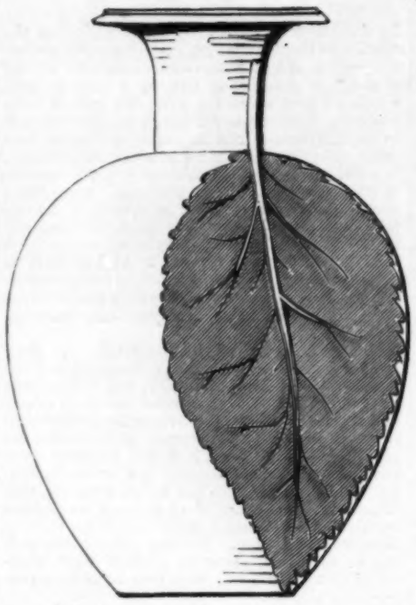
The groundwork must be derived from Nature, in order *to produce continuous variety*. We, however, must not expect to find perfectly constructed forms, scarcely requiring additions to what they themselves may possess. We must seek to adapt and perfect those effects that are thus offered to our notice, for perfection in Art must always continue to be realised through the combination of cultivated science with refined taste.

It should be borne in mind that the same leaf-model must generate variable results in the hands of *different persons*, perfectly in accordance with the extent of skill in regulating the equipoise to a greater or less nicety; and the ultimate merit of the figure of the Design must thus be considered and determined.

The annexed figure is derived from the leaf of the common Laurel: by tracing its outline on paper, and in selecting the more perfect side, a form, which it will be perceived is nearly allied to the Greek type, is at once suggested. By marking a central line and repeating the one-sided tracing, this form is completed. The neck of the vessel is further suggested by the stalk of the leaf.



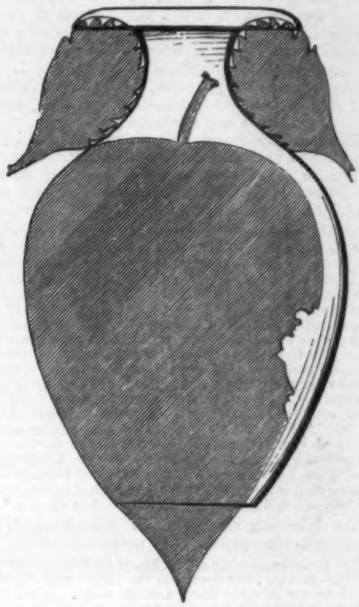
In a similar manner, a leaf from the varying Hornbeam produces another very characteristic form, well calculated to admit, by its simplicity, effective detail.



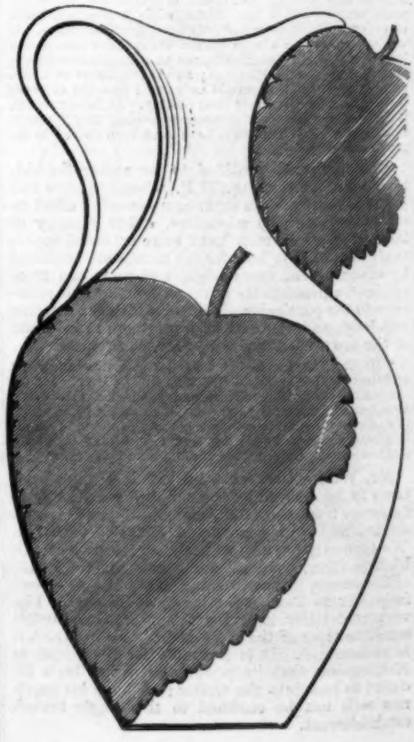
The Privet offers by its elongated character and flowing line a fine model for a vase, of which the following is an example.

The leaf of this shrub varies extremely in character of outline, sometimes being more rounded or barrel-shaped.

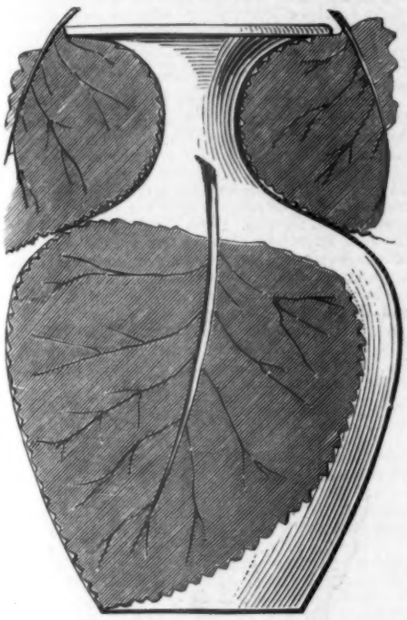
A combination of two or more leaves is highly suggestive, and surmounts a difficulty which at times is evident in ancient examples. The outline developed by a leaf from the Lilac, with a leaflet of the Strawberry to form the neck, is well calculated to delineate many beautiful figures.



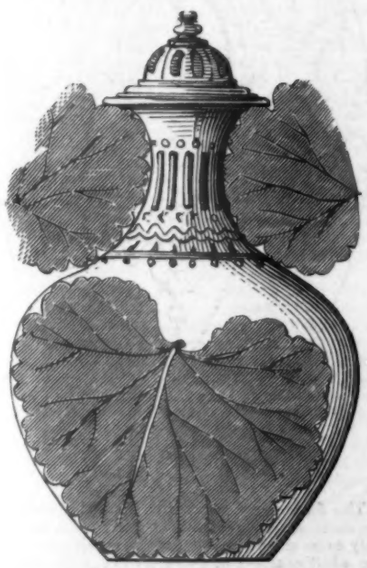
According to the angle at which the leaves are placed, so will the Design become altered. Even large and small leaves from the same stem, as shown by this engraving of a jug, will produce many very pleasing forms. Those selected for the illustration are from the Apple-tree.



The leaves of the Poplar are extremely beautiful, and will only require a very simple adjustment to render them highly useful. The following figure, which is composed with two leaves drawn to a reduced scale, exhibits an uncommon form.

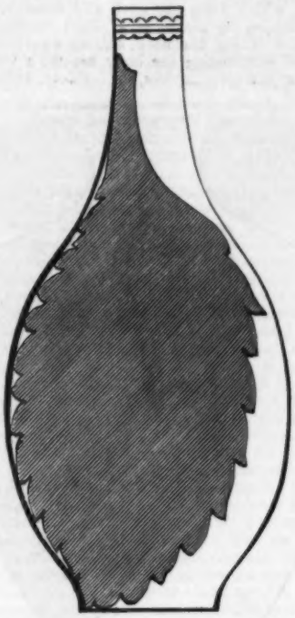


Although the irregularity of the edges of serrated, dentated, or bi-serrated leaves may be supposed to offer a slight objection, still it will be seen that there is at all times *a positive form*. Take, for example, the outline of the Geranium leaf; a line drawn around *all* its projections produces a fine round figure, as here shown, the neck being formed by smaller leaves; and this form might be judiciously used for a scent-jar.



The leaves of the Geranium afford also much scope for the development of fantastic shapes, and by following the irregular indentations of outline would, without doubt, lead to many novel, singular, and beautiful effects in vessels composed of *glass, or with polished surfaces*. It is fair to presume that a peculiar character of forms may thus be easily obtained, which would be well adapted to articles for the toilette.

Some leaves offer very simple yet effective outlines for bottles. This, of the Nettle, is a good specimen, as is also that from the Sweet-William,

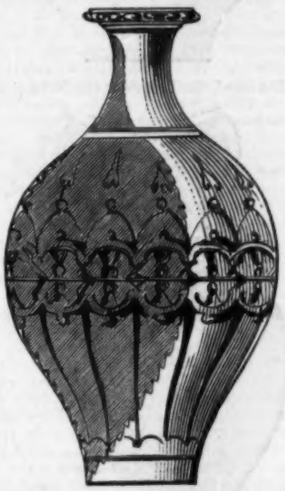


which produces a pleasing form. The leaves of the latter plant (see last cut on the third column) are also of such a varied character that many beautiful vessels may very readily be derived from it.

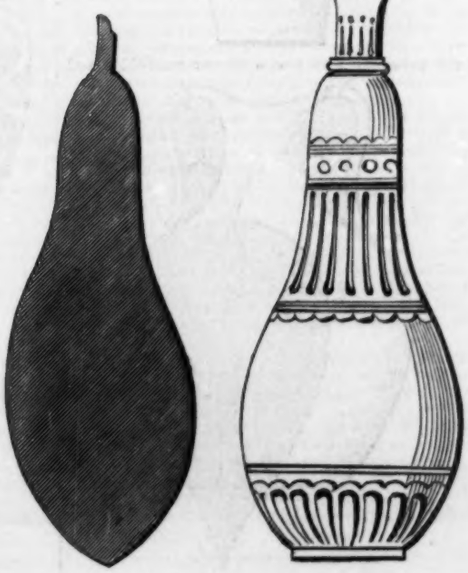
The Bay is another class possessing almost infinite and yet beautiful variety; the illustration offers an example designed from the common kind. It is a graceful form, but the handles introduced upon the neck were suggested by a leaf of the Fuchsia.

The extensive class of the Arbutus is of a kind which will admit of profitable study. A leaf is selected merely to illustrate the character.

Most fruit trees bear leaves of a very useful classification. A specimen has been selected from the

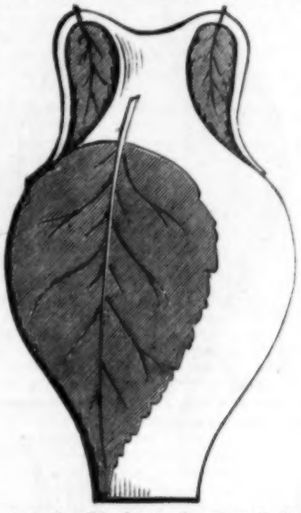


Sweet Cherry, which displays a *continuous* curve from the stalk to the extreme point.

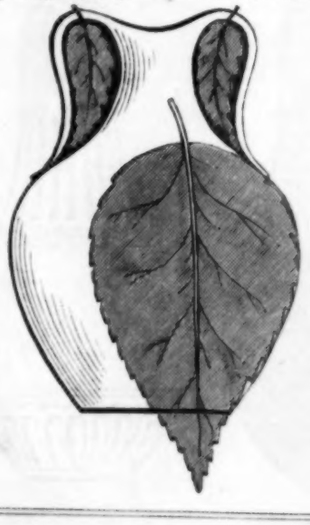


The Ivy is another example in great variety, of very singular, and at times, elegant character. The next illustration is from that of the Poplar Ivy, and affords a good example of a class. The neck is formed, with a slight addition, by the stalk.

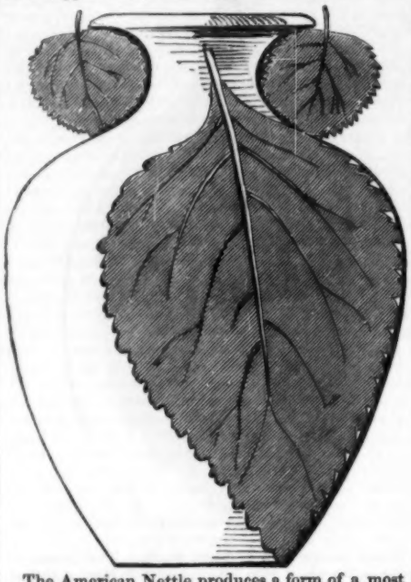
The Dockleaf, the Coltsfoot, the Nettle—indeed,



the principal wild plants of our road-sides and



hedge-rows are replete with exquisite forms. The leaf of the Nightshade is singularly beautiful. An outline is given from one variety called the "enchanters," in combination with two China Rose leaves, which form the neck and *handles*. The same leaves, by receiving a slight modification, such as widening the neck, cutting a portion from the leaf constituting the body, assume a very different appearance, as thus, for instance, delineated.



The American Nettle produces a form of a most pleasing kind. The combination of a large and a small leaf gives a curve which is flowing and characteristic, and requires very simple additions to perfect a good figure.

The Horsechesnut is replete with exquisite form. Its leaves indeed illustrate with what

"flowing smoothness
The wavy line is wrought"

in a manner almost peculiarly its own. The natural size of the leaves would render them available for many articles of manufacture without much alteration. The preceding engraving therefore is reduced to half the size of the original, and the superadded detail is so arranged as not to interfere with the outline.

There is a great difference often observable between the characteristics of Ancient and Modern Art in respect to *composition*. The earlier specimens of Art illustrated *form*, and the *details* were generally painted or introduced in very low relief. The works of the present day give evidence of the reverse of this, *detail* frequently becoming the more prominent of the two. Form should, however, hold the most important place in our estimation. Details, however rich, should to a great degree assist to a proper development of the whole figure.

The next engraving is arranged to illustrate form and detail, the latter, although elaborate, being made subordinate to linear effects. The body of this vase is constructed from the Hornbeam, and the leaves forming the neck and handles are those of the Periploca Græca.

The foregoing illustrations, it will be perceived, are sketched irrespectively of exact rules, and are only to be viewed as suggestions, requiring perhaps the additional aid of geometry in equalising their proportion, and constructing the outlines with greater correctness.

It is hoped, however, that sufficient merit will be perceived in them to induce those persons most immediately interested in the practical application of such objects to direct their researches to the boundless productions of Nature; for there only will be found that infinite variety of beautiful form and unexceptionable combinations which has always been, and ever will be, the source of Design suitable for "all time."

ART IN CONTINENTAL STATES.

GERMANY.—A NEW METHOD OF PRODUCING NIELLO-METALLIC ORNAMENTS IN GERMANY.—The object to be ornamented is covered with an etching-ground, such as is used by copperplate engravers; the ornament is then drawn with a needle, and etched by means of a corrosive acid; the etching ground is then carefully removed with the proper dissolving fluids (such as oil of turpentine, ether, &c.); the object is afterwards washed clean, and set for a moment with a weak acid, after which it is placed in a galvanoplastic apparatus, in which it remains till it is galvanoplastically covered, that all the etched lines are filled up. When all the lines and cavities are completely filled up in this way and equally high as, or yet higher than, the plain surface, the object is taken out of the galvanoplastic apparatus, and the metallic layer, which has been raised by the operation, is ground or planed off till brought to the same level with the metal of the object, leaving the etched lines or cavities full.

If we take, for instance, for such an experiment, a steel-plate, on which silver had been deposited galvanoplastically, we should have a niello-silver ornament or decoration on steel, perfectly corresponding with the etching; in fact, we might say, a steel-plate laid with fine silver, produced by founding without fusion.

In this manner the finest lines may be etched and inlaid close, by broad planes in the galvanoplastic way.

But we can also ornament the same object with various metals, making for the different coloured metallic layers a particular etching as far as we wish to use it, which we place one after the other in the galvanoplastic apparatus, etching, precipitating, and planing, for the following colour.

We could also in the same etching, if it contained broad lines, produce differently coloured metals; after the planing, the last precipitation of metal would appear as a single line in the middle, and the profiles of the first as fine borders. If the last method should be used only for splendid objects, it is yet quite original in its way, and, in the hands of a clever artist, promises to be very extensively used.

Even with simple lines, this method may be used for the decoration of a great variety of objects. Watch-cases, boxes, gun barrels, sword blades, as well as the various articles of silver, brass, copper, steel, and German silver, may be ornamented quite beautifully in this manner, in which operation the ruling machine may be used with perfect success, especially in plain objects.

MUNICH—"Reineke Fuchs," by Kaulbach, is completed and published; a work of which the exterior is as tasteful and beautiful as its contents are ingenious and interesting. Accompanying Göthe's celebrated poem we have a series of thirty-six illustrations engraved on steel, in size a little larger than this Journal,—illustrations, upon which the artist has poured forth an abundance of wit, satire, and richness of humour, with admirable power of design, and perfect taste in beauty and grace. If it be the intention of the poem, to scourge the follies and imbecilities of the human race under the guise of animals, the painter has perfectly embodied the original idea; although we have before us real beasts, with all their animal forms and externals, yet we imagine we see not only men, but even well-known characters,—ministers and counsellors, gentlemen and servants, priests and lay-men,—and the whole society, just as human in expression as they are animal in form. I am convinced that no other specimen of our Modern Art will find so much sympathy in England, as Kaulbach's "Reineke Fuchs."

Kaulbach has also finished a new composition for the King of Prussia, by whom he has been commissioned to decorate the walls of the staircase in the New Museum in Berlin, with a series of great historical representations. This he has commenced with the "Building of the Tower of Babel," as the origin of the dispersion of the people into different nations, and the beginning of history. He has sketched another picture, the fifth of the series, representing "The Arrival of the Crusaders before the walls of Jerusalem." It is quite an original work, and solves a very difficult problem. In order to give an idea of the march into the Holy Land, and to the City of Jerusalem, which is seen in the background, the artist has given a rear-view of all the figures, composing a long series, divided into groups and masses. At the head of them are warriors and bishops, followed by a group of priests bearing the Host. In the foreground come Godfred de Bouillon and the other noble knights, full of joy and thankfulness to heaven; and surrounded by a great number of warriors of all nations and characters, by singers and minstrels, by whippers and monks, by slaves and beautiful females, forming a rich and faithful picture of the greatest and most enigmatical event of the Middle Ages. At the same time, Kaulbach is occupied in designing a long series of cartoons for the new Pinacotheca in Munich, commissioned by the King of Bavaria; the artist represents the History of Modern Art in Germany, its commencement and progress, its masters and patrons. The first cartoon shows King Louis of Bavaria collecting works of fine Art, as well the antique as the romantic.

Ludwig Schwanthaler is engaged to model the great equestrian statue of the late Palatine of Hungary, which is to be executed in bronze in the royal foundry at Munich. The same celebrated artist is occupied in executing a number of statues for a Bohemian Walhalla in the neighbourhood of Prague, founded by a simple citizen named Veith. The first statues of famous Bohemians are, Ottokar, Ziska, Huss, Bishop Ernest von Bardewitz, Libussa, Duke Przmislaw, the Emperor Rudolph II. &c.

Ludwig Schaller is the author of a series of thirty very beautiful statuettes of the principal modern poets, from Dante and Boccacio, Cervantes and Calderon, Shakespeare and Milton, to Lessing, Klopstock, Göthe, Schiller, Jean Paul, and all the other most celebrated representatives of modern poetry in Germany. These statuettes are particularly adapted to decorate the walls of saloons and rooms, and are in great request. The same artist has finished the model of the colossal statue of Herder, intended to be cast in bronze, and erected in Weimar. It is one of the best productions of monumental Art in Germany. Within the last days of the past year a picture was exhibited in the Kuntsverein, painted by an English artist, Stanley, representing a scene between a young Tyrolese and his betrothed, full of spirit and fire, and admirable in colour and design. The distinguished artist has been living in Munich many years.

SPIRES ON THE RHINE.—The dome of Spires, one of the famous Romanic buildings in Germany, founded by the Emperor Conrad the Salier in 1030, and finished by Henry IV., 1061, afterwards injured by the French in 1689, and again in 1794, is now in progress of restoration to its original style, and the interior is being painted *al-fresco* by one of the most celebrated artists, T. Schrandolph. During the last two years he has completed the frescoes in the abside, representing the "Coronation of the Virgin," her "Death," and scenes from her life, as well as the figures of various Saints. This painter was commissioned to execute the work by King Louis of Bavaria, who visited him last summer at Spires.

FRANKFORT ON THE MAINE.—Philip Veit has finished a picture in oil for the King of Prussia, representing the "Two Maries at the Sepulchre," in the early morning before sunrise. It is a very beautiful work, full of the deepest sentiment and expression. He was likewise commissioned by the same monarch to sketch a picture for the new dome at Berlin, representing the "King with his Household and his People in the act of Devotion," but he has been superseded, we hear, by his younger competitor, the very able painter Steinle, who has executed the same subject.

COLOGNE.—The "Central-Dombau-Verein" has unanimously concluded to send an address to his Holiness Pope Pius IX., inviting him to the sixth centenary jubilee of the foundation of the dome, which is to be celebrated in the month of August 1848. The King of Prussia is also to be invited, and the building will have progressed so far by that time, that the whole interior will be stripped of the scaffolding, and opened to the public for divine service. F.

BOHEMIA.—PRAGUE.—A monument is now in progress in this city to the late emperor Francis the Second of Austria, and Fifth of Hungary. It is a Gothic spire of seventy-five feet in height, within the arches of which is to be an equestrian statue of the monarch. The base of the building is in the form of a star, of eight points on the salient, and re-entering angles, in which are to be placed statues, of about the natural size. There are sixteen in all, emblematical of the corresponding circles of Bohemia. The figures are admirably chosen, and the different costumes in which they are clothed are very correct—an excellence which always distinguishes the statues and monumental figures of Germany. Each of the above sculptures expresses the attributes of the circle it represents: such as, a warrior for Königgrätz, celebrated for its warlike inhabitants; a huntsman for Elbogen, remarkable for its forests and wild sports; a miner for the circle of Bearun, abounding in minerals; a fine figure, standing on a rock, and from whose feet gushes a fountain, for the circle of Bitchow, in the northern portion of which, and from the Riesengebirge mountains, the Elbe has its source. The architect is Grahner, and the details are executed by Herr Josef Max, a native artist, brother of the sculptor Emanuel Max, for some time past residing in Rome, whence he has sent home several fine works of his own execution in white marble. Amongst those which are to be found in Prague, are the Saints "Cyrillus" and "Methodius," the Apostles of the Sclaves, and who converted those of Bohemia to Christianity. These statues are above the natural size, cut out of one block of fine white marble; they were placed last year in the chapel of our lady, in the Teyne Kirche in the Altstadt. Another is of "Saint Ludamilla," which has been executed through the exertions of the Princess Kinske, and is to be placed in the church of St. George in the Hradschin, where the remains of this illustrious saint repose.

The works of Josef Max have been hitherto executed in less costly material than those of his brother, being confined to freestone, which, though here of a pleasing neutral colour, rather more grey than usual, and fine, is we fear too soft for durability if exposed to the weather for any great length of time, a defect very general in all the stone of the same kind which we have noticed in the neighbourhood of Prague. He has already finished nineteen of the statues designed for the monument of the emperor. There are to be twenty-six in all, with those which are to be placed above in the niches of the building, eight in number, and which represent the Arts.

It is impossible to speak too highly of all these figures, whether as it regards their drawing, their easy and natural attitudes, the expression of each according to the attributes of the circle which it personifies, the correctness of the costume, or the delicacy and beauty of the execution,—all reflect the highest possible praise upon Josef Max, who cannot fail to rise in this distinguished branch of Art for which nature has singularly endowed him. The situation of the monument is midway between the two bridges, having in front the broad and newly constructed quay, which forms a fine esplanade between them, elevated about fifteen feet above the river Muldau, and protected by an admirable and massive iron balustrade supported by stone pillars, within which is planted a row of acacias, so justly called in Spain the Tree of Paradise, from their extreme beauty; which, loaded as they always are in spring, in this country, with the most luxuriant blossom, each tree seems literally clothed with white foliage, and exhales a fragrance of exquisite perfume over the whole parade and neighbouring river, which stretches out upwards of seventeen hundred feet in breadth. Round the monument are gardens forming a little square, which breaks a line of handsome new houses facing the quay, and extends on either side to the stone and suspension bridges.

Josef Max has also lately executed four admirable statues for the façade of the Old Town Hall (another monument of the fourteenth century) which has been recently repaired by the architect Bergmann. These figures are four sovereigns of Bohemia, Ottocar II., 1126, Spitihnew, 1157, Charles IV., 1346, and Ferdinand III., 1637, of whom the first three were distinguished men. They are in the armour of their respective periods, except Charles the Fourth, who is crowned, and in his royal robes; all the costumes are perfectly correct, and every portion of the dress, every link and buckle, and jewelled belt is as perfect as if the original man had turned to stone.

The poses of these figures are admirable, particularly those of Ottocar and Spitihnew; the former is majestic and noble in the highest degree; the latter, who is leaning on his semi two-handed sword, and resting on the left leg while the other is a little advanced, possesses a character of firmness and repose which seems to bid defiance to time and man.

The stone bridge of Prague is also a work of much interest, having been begun by Charles the Fourth in the middle of the fourteenth century, and finished

in the commencement of the sixteenth, as may be seen by its statues and other indications in its structure; its length is above 1700 German feet. The statues are saints and dignitaries of the church, twenty-eight in number, of which several are groups, all are exceedingly good; two are of bronze: one, the Crucifixion; the other, of St. John Nepomuck, confessor to the queen, Johanna of Bavaria, first wife of Wenceslaus the Fourth, the unworthy son of the illustrious Charles who built the bridge destined to be the scene of this martyr's death; the confessor was tortured in the dungeons of the palace of the Hradschin, and afterwards thrown into the Muldau from this bridge in 1383, by order of the king, for refusing to reveal the confessions of the queen.

There is also another monument in progress, and to a more illustrious monarch, the Imperial patron of the Arts in Bohemia, Charles the Fourth: it is to be in bronze, and will be placed in a small square in front of the Clementinum and the church of the convent of the Kreuz-herren, on the site lately occupied by the old Guard-house, which has just been removed to make room for it. The artist who has designed this monument is Hähnel of Dresden, a man of distinguished talent: he protests *justly* against the proposed site.

Charles the Fourth was a great patron and collector of the Arts in Prague: he was son of the chivalric blind prince, John, Comte de Luxembourg, King of Bohemia, who, it has been *said*, was killed by the Black Prince in the celebrated battle of Cressy. He caused the Cathedral to be built in 1344, for which he employed Matthias d'Arras, and Peter Arler von Genünd; this noble structure has nothing left now of its original grandeur but the choir and half of the tower, the upper part of the latter being a hideous excrescence of the seventeenth century. The building was, Vandal-like, mutilated by the "enlightened," "improving," "civilising," and "*tolerant*" Frederick the Great, who made a target of this glorious monument of the fourteenth century, as his descendants did of the still more magnificent monument of Art, the Cathedral of Rheims, in 1814. The Cathedral of Prague was the greatest work of Charles the Fourth: about fifteen to sixteen hundred balls struck the edifice, scattering and destroying the beautiful pinnacles and fret-work of the exterior, the ribs and spires of the buttresses of the tower; and, penetrating the choir, mutilated the marble altar-tombs of the sovereigns, dukes, and prelates of Bohemia (works of the fourteenth century) with the massive and, though of a later date, beautiful marble screens of the side chapels. No valid excuse can be given for this wanton sacrilege, as, from the position of his batteries, not a shot which was fired at the Cathedral could have had any effect on the town. It was a spirit of revengeful Gothic mutilation, unworthy of a great man, even had he not been *born* a Christian—a desolating war of Huns which nearly finished the destruction begun by the Hussites upon this noble edifice,* and repeated in the same spirit through the ruinous Thirty Years War which destroyed the Empire and nearly annihilated all the glorious works of Art in the whole of Germany, so that with all the aid of modern wealth and soi-disant improvement, they have *never* recovered; and since this period, few, if any, public or private edifices † have ever risen which can in the *smallest degree* be put in comparison with those over which passed the howling demon of destruction.

C. E.

* There were 6000 soldiers, and 300 gentlemen *immolated* by the victorious insurgents on the field of Bilhana in 1426. Among the prisoners were 14 Saxon chiefs, of whom 7 were Princes of the Empire: with them fell all the public and private monuments of Art, Records, Libraries, &c., &c.

† Almost the whole of the castles and feudal palaces of the nobility were destroyed at that time. The Empire is full of the ruins of superb and vast chateaux, near which, or out of their ruins, rise, or rather extend in hideous lines of white walls, full of str ight rows of windows, the modern residences of the nobles, like *deserted* cotton manufactories; but far inferior to them in architectural proportions, and often still more disfigured by the bright *grass-green* window-shutters that fold back on the outside, like the old-fashioned inferior houses in England. Above this mass of stone and whitewash leans a hideous tile roof of bright red, still farther degraded by smears and patches of lime and cement, to make them weather-tight; surmounted by a sort of Turkish or Chinese dome and spire, sheathed with iron plates, and painted a deep-toned red, as if to subdue that of the tiles. It is *impossible* in fact to describe, amidst all the other Arts, which are so justly appreciated in Germany, the degradation to which that of building has been reduced during the intervening periods between the sixteenth and the nineteenth centuries.

ITALY.—ROME.—We have been favoured by a correspondent recently returned from Italy, with the following information relative to the artistic labours of our countrymen resident there. Mr. Gibson's studio contains a number of fine works in progress, among which the most important are "The Hours bringing the Horses to the Chariot of Apollo." This noble composition, which may be regarded as the *chef-d'œuvre* of the sculptor, is at present only in the plaster; it is a basso-relievo measuring seven feet by three feet four inches, and is destined to be placed above a fire-place in the mansion of Earl Fitzwilliam, at Wentworth. Another basso-relievo representing "Venus reproving Cupid for parting with Fortune." A small circular basso-relievo for a medallion, executed for our Mint; the subject of which is "Minerva bringing the Genius of the Arts to decorate Manufactures." "A Shepherd and Dog," a simple and pleasing subject, cleverly treated; life-size. "Narcissus," an exceedingly graceful figure. A "Statue of Kirkman Finlay, Esq.," to be erected at Glasgow. "Venus holding an Apple in her Hand;" the duplicate of a work previously executed. Another duplicate of a "Greek Hunter and his Dog," for Lord Yarborough; the former work was noticed in terms of high commendation in our Journal for March, 1847. "Aurora rising from the Sea," also alluded to in the same Number as in progress; it is now completed, and is a most beautiful production. The goddess is replete with graceful majesty; she bears the morning-star upon her head, and showers dew-drops from her hand; the figure is sustained by the most delicate drapery, and has a very aërial and captivating effect. A duplicate of this work is advancing towards the finish for a Dr. Henry, an English gentleman.—Mr. Gibson's brother, Benjamin, has several subjects in hand, in the same studio; among them are, a "Bacchante listening to Pan," just completed in marble for Mr. Lousada; an ingenious and pleasing composition, half life-size. "Cupid disguised as a Shepherd-boy," half life-size. A small group in the plaster to be sculptured for Mr. R. Yates of Liverpool, representing "Minerva chasing Cupid, who runs to Venus for protection." A "Wounded Amazon," in basso-relievo, from the design of the elder Gibson, executing in marble for Mrs. Huskisson.—Mr. Wyatt is engaged on the following subjects. A "Nymph of Diana;" she holds in one hand a leveret just caught in the chase, and with the other keeps back a hound which is endeavouring to destroy it; the beauty of the female figure, and the eagerness of action depicted in the dog, are admirably rendered; the group is nearly life-size. "Cupid whispering to a Nymph;" a subject taken from Telemachus; this is a commission from Mr. Holford of Park Lane. A "Nymph of Diana," in the act of extracting a thorn from the foot of a hound, which licks the hand of his benefactress; this, when completed, will be a charming work of art; life-size. "Glycera," a Greek woman famed for her skill in making garlands; she is here represented bearing a basket of flowers and a wreath; life-size: and a commission for Prince Albert; "Penelope," with bow, arrows, and a dog; this is a group of life-size, and remarkable for beauty of composition. A "Nymph undressing for the Bath;" an exquisite little figure, the duplicate of one executed and exhibited some time back; it is impossible to commend it too highly.

Mr. Mac Donald's studio contains a model of "Hyacinthus," holding a quoit in one hand; a fine figure of life-size. A model of "Prometheus," heroic size. An elegant monumental composition to the memory of the children of Willoughby D'Eresby, Esq. "Andromeda chained," a full-sized figure for the Earl of Aberdeen; distinguished by great beauty of form, and by the graceful display of the drapery. A "Bust of the Earl of Aberdeen," and others of the "Countess of Shelburne" and "Lord Douglas." A full-length statue of "Lord Baltimore's son," represented with a ball in one hand, and an Italian greyhound at his side. A "Bacchante wreathing her Hair," commissioned by Lord Ward. "Venus floating on a Shell," a model of rare excellence. "Eurydice stung by the Viper," a life-size figure, admirably executed in marble. "Ulysses recognised by his Dog," undoubtedly the master-piece of the sculptor; the figure is of heroic size, of majestic bearing, yet graceful; the character of his faithful dog is also wonderfully portrayed, he is in the act of licking his master's leg. The marble used by Mr. Mac Donald for this work is from the Saravezza quarries, and is preferred to that of Carrara, as being less subject to dark veins and other blemishes; its colour is a warm cream-white.

Mr. Hogan's studio has been stripped of its chief ornament, the statue of D. O'Connell, now erected in Dublin; it contains however a masterly bust of the great "Agitator," and a monument in basso-relievo (yet in the plaster) to the memory of another renowned Irish politician, the late Peter Purcell.

Mr. Timbrell has not been idle since he received the gold medal of the Royal Academy which qualified him as the "travelling student" in his department of Art. The works he is at present engaged on are "Susanna disturbed while undressing for the Bath," a reclining figure, half life-size, nearly finished in the marble; it is an excellent specimen of the sculptor's talent. A "Hindoo girl placing her Lamp upon the Ganges," an extremely elegant figure of life-size. "Queen Eleanor and the first Prince of Wales." A composition for a "Monument," representing parents and infants borne by angels. Two circular bassi-relievi, "Cupid Punished" and "Ino nursing Bacchus," both still in the clay, but evincing much skill and imagination; they are to be executed for a gentleman in Warwickshire. To these must be added two statues (commissioned for the new Houses of Parliament) of the Earls of Albemarle and Clare.

Mr. B. E. Spence of Liverpool, is at work upon a figure for a gentleman of that town, the subject of which is the "Lavinia" of Thomson's "Seasons;" it is conceived with much grace and characteristic simplicity. "Innocence" and "Vice," two small companion sculptures, full of artistic feeling, also commissions; and a "Bust of Cupid."

Mr. Peary Williams has just completed a most interesting picture entitled "Neapolitan Peasants inspecting an Artist's Portfolio;" it is an out-of-door scene, wherein the characteristic beauties of an Italian landscape are beautifully rendered; the artist has also thrown much humour into the group of rustic *cognoscenti*. The picture is a commission, as is likewise a smaller one Mr. Williams has just finished, "Neapolitan Peasants at a Fountain;" a charming production.

Mr. Cromek, an English artist at Rome, has recently made a large and very elaborate drawing in water-colours of the interior of St. Peter's, for Mr. Holford of Park Lane. The Artist's Portfolio contains an immense number of views of the magnificent remains of Ancient Rome, executed in a superior manner.

FLORENCE.—Mr. Hook is in this city at work upon a large picture for our next Academy Exhibition; the subject is an "Incident in the Life of Richard Cœur de Lion;" it promises to be worthy of the young painter's high reputation.

CUPID DISARMED.

PAINTED BY W. HILTON, R.A. ENGRAVED BY J. LIGHTFOOT.

HILTON was among the few artists who paint mythology with point sufficient to render it generally interesting. Many of the Allegories painted by Rubens, and others who have preceded and followed him in that taste, are infinitely more pleasing than their compositions after the letter of ancient myth. Of this class is "Cupid Disarmed," which forms an admirably fitted pendant for "Cupid Armed," a subject some time ago published in the Art-Union, from a charming work by the same artist. No artist that ever lived sacrificed less to public fancy than did Mr. Hilton: endowed with the highest gifts of genius—accomplished in the best acquisitions of Art—his name came not before the world in connexion with anything moulded to meet a prevalent taste, but attached only to what was so far exalted above the vulgar tone, as to limit his patronage to a very narrow circle. The poetical and historical compositions of Hilton are distinguished by the highest qualities of Art, and the graceful charm with which he invested his mythology, is sufficiently exemplified in this print.

For the loan of the picture—which Mr. Lightfoot has engraved with great ability—we are indebted to the courtesy of J. Stewart, Esq., of the Albany, late M.P. for Leamington, of whose choice collection of Modern Art, it forms one of the most attractive and valuable examples.

CUPID DISARMED.

ENGRAVED BY F. LIGHTFOOT, FROM A PAINTING BY W. HILTON, R.A.

IN THE COLLECTION OF JOHN STEWART ESQ: OF THE ALBANY.

PUBLISHED EXCLUSIVELY IN THE ART-UNION JOURNAL.

Proof on India Paper 5/-

OBITUARY.

THOMAS BARKER.

Few names have been longer enrolled on the list of British Artists than that of Mr. Barker: though his fame was more closely connected with the city of Bath, where he constantly resided, than with the Metropolis; yet his high talents as a painter have been recognised, and the excellent qualities of his heart appreciated, among all who became acquainted with the former, or who had opportunities of observing the latter.

Mr. Barker was born in the year 1769, at a village near Pontypool, in Monmouthshire; his father (the son of a barrister) having run through considerable property, commenced artist, but never, we believe, attempted more than the portraits of horses, &c., especially those of his own stud. Young Barker showed a remarkably early genius for drawing figures and designing landscapes; Nature had truly made him a painter, and on the removal of his family to Bath, an opportunity was presented for calling his talents into action. Mr. Spackman, an opulent coach-builder of that city, perceiving in the lad undoubted evidence of great ability, took him under his protection, liberally provided for him, and gave him every means to follow up the bent of his inclination. During the first four years of Mr. Barker's residence with his patron, he employed himself in copying the works of the old Dutch and Flemish masters, Vanderneer, Rembrandt, Ruysdael, &c., which he imitated so closely that his copies could only be distinguished from the originals by the best judges. At the age of twenty-one he was sent to Rome by Mr. Spackman, who allowed the young artist a carriage, and ample funds to maintain his position there as a gentleman. While in the Imperial City he painted but little, contenting himself with storing his mind with such knowledge as might be applied usefully hereafter, and becoming the intimate associate of all the eminent artists and *literati* at that time in Rome. It may be here mentioned that Mr. Barker never took a lesson in drawing or painting; his own genius and the examples furnished him by Mr. Spackman being his only instructors.

While Mr. Barker's talents were in full vigour, no artist of his time had a greater hold on popular favour; his pictures of "The Woodman," "Old Tom," (painted before he was seventeen years of age) his "Gipsy" groups and rustic figures, have been copied upon almost every available material which would admit of decoration; Staffordshire pottery, Worcester china, Manchester cottons, and Glasgow linens: the manufacturers of Birmingham and Pontypool, of Sheffield, York, Wolverhampton and Clerkenwell, were deeply indebted to his pencil for the ornamental designs on their respective manufactures. Yet for this service rendered by the artist to the artisan, he never claimed a fraction for copyright, but rejoiced in the reflection that his labours and his talent afforded profitable employment to others, and were the means of enriching more than himself alone. This is the true spirit of liberality, which may be well held up as an example to the artist of our own time.

Mr. Barker was an occasional exhibitor at the British Institution for nearly half a century, during which period he sent nearly one hundred pictures; even so late as last year, and when he had far exceeded his "threescore years and ten," he exhibited two pictures which bore good evidence his mind was yet green and vigorous, and his hand had not "lost its cunning." During the extended period of his artistic career, his numerous productions embraced almost the entire range of pictorial subjects; they have the marks of true genius stamped upon them; deep study, original thought, much practical knowledge, and free execution. No picture of the English school is more universally known and appreciated than "The Woodman," of which it appears two were painted, both of them from nature, and of life size: the first was sold to Mr. Macklin for 500 guineas; the second, which realised the same sum, is now the property of Lord W. Powlett. But perhaps the noblest effort of Mr. Barker's pencil is the magnificent fresco, 30 feet in length, and 12 feet in height, painted on the wall of his residence, Sion Hill, Bath; the subject of which is, "The Inroad of the Turks upon Scio, in April, 1822." Our limits forbid a detailed decription of this fine work, we must be content to describe it as possessing merits of the highest order, in composition, colour, and effect. The sketches of Mr. Barker afford a better insight into his knowledge of Art, than even his paintings: they have been described by a competent judge, as "bringing to mind the very best, and most highly-valued treasures of the old Italian masters;" truthful in conception, bold and firm in outline, and correct in drawing.

In forming an estimate of Mr. Barker's works, we must bear in mind, that he was ambitious to realise only his own conceptions, without any attempt to follow the style of any master or artist, ancient or modern. This abstinence from competition, has been both beneficial and injurious to him, for, while it has stamped his works with the characteristic originality of his own mind, it has tended to make them and their author less known than they otherwise would undoubtedly have been. His pictures always tell their own tale; simply, yet distinctively; they make their own impressions, not perhaps when first looked upon, but by being closely investigated, and tried by a knowledge of the true principles of Art; and these impressions are ever favourable and enduring.

Mr. Barker amassed, at one time, considerable property by the sale of his productions; one gentleman alone having paid him at different times as much as 7000*l*. He expended a large sum in erecting a mansion for his residence, enriching it with costly ornaments, and filling it with sculptures and other choice productions of Art; but his own personal wants were most moderate, and his liberality to the indigent was great. Amiable in all the relations of life, possessing a mind stored with varied and extensive information, his company was eagerly sought for, and his friendship highly appreciated in the best society. His death, which took place on the 11th of December, 1847, will be much felt in the circle wherein he moved. He died in the 79th year of his age.

The largest collection of Mr. Barker's works is in the possession of J. H. S. Piggott, of Brockley Hall, near Bath, the gentleman referred to above: Sir W. R. S. Cockburn has also a number of fine pictures by this esteemed artist, and most of the mansions in the neighbourhood of his residence are adorned with specimens of his pencil. Among the numerous friends of Mr. Barker, we must not omit to mention Mr. Empson, to whom we are indebted for much of the information here supplied.

JOHN W. EWBANK, R.S.A.

We approach the subject of this memoir with very painful feelings; for painful indeed it is to record the career of genius trammelled and checked by degrading habits—the intellect weakened and bound down by demoralising indulgences—till both mind and body sink under the weight of misery self-created and entailed. Happily we are rarely called on to paint such a picture, and gladly would we have declined the unwelcome task; yet it is one we dare not shrink from, if only for the purpose of holding it up as a warning to "those who come after."

Mr. Ewbank was born at Gateshead, in Newcastle, about the year 1779, and was adopted when a child by a wealthy uncle who lived at Wycliffe, on the banks of the Tees. Being intended for the Roman Catholic ministry, he was sent to Ushaw College, from which he absconded, and bound himself in the year 1813 to Mr. T. Coulson, an ornamental painter in Newcastle, in whose service he had ample opportunity for indulging his love of Art; and indeed, before the expiration of his apprenticeship, he exhibited several pictures which were highly commendable for the originality of style they evinced; his master having most kindly afforded him the privilege of studying under the late Mr. Alexander Nasmyth, at Edinburgh, whither Mr. Coulson had removed, and where young Ewbank's rare talents procured him high distinction and extensive practice both as a painter and teacher of drawing. The freedom of his style of sketching from Nature was especially admired. His taste at this period inclined chiefly towards marine subjects, in every variety of which he evinced equal power, and a complete mastery over his materials; but he also executed a series of views in Edinburgh, afterwards engraved by Lizars. His reputation, however, will be found to rest mainly upon his cabinet-pictures of coast scenes, river banks, and subjects of a similar class. We have no data on which we can accurately rely respecting the period of Mr. Ewbank's admission into the Scottish Academy, but we should suppose it to be about the year 1823, as at that time he painted some works of much greater pretension than any he had hitherto attempted—as the "Visit of George IV. to the Castle of Edinburgh," the "Entry of Alexander the Great into Babylon," and "Hannibal Crossing the Alps;" all of them works of considerable ability, yet by no means equal to his other productions. A "View of Edinburgh from Inchkeith" exhibits higher qualities of excellence, and is treated with great daring and poetical feeling.

The career of the artist was now at its zenith: fame and wealth were bountifully showered upon him; and some idea may be formed of the brilliancy of his success by the fact that, in one year, his talents produced him no less a sum than £2500. But as prosperity advanced, reason and moral rectitude forsook him. One year saw him occupying an elegant house in Edinburgh, surrounded by all the refinements of polished life, blessed with a most interesting family; the next, the tenant of a miserable cellar, the child of penury, his wife ruined and broken in spirit, his offspring growing up amidst wants and temptations, himself the victim of habitual intoxication. It were perhaps easy to account for the prevalence of this vice (though it can by no means justify it), in men who have been the subjects of misfortune. The history of genius affords us lamentable proofs, that the mind, too finely moulded and too sensitive to bear with equanimity the frowns of fortune—

> "the whips and scorns of time,
> ——— and the spurns
> That patient merit of the unworthy takes,"

too often flies for relief to this most inveterate of evil indulgences—most destructive of hope present and future. It was not by gradual steps that the subject of this notice was hurled from his "high estate." None ever attained such a position more deservedly, yet no one ever was precipitated from it more suddenly, or more fearfully, by a voluntary surrender to temptation. Nobly had he won his fame, as ignobly did he cast it away from him. The labours of Mr. Ewbank's pencil during the later years of his life suggest nothing but painful regrets, produced, as they frequently were, in the tap-room of a common ale-house, or in his own wretched abode, where a solitary chair and a pile or two of bricks formed the only articles in the shape of furniture to be seen—the window-sill serving for his easel. Under such circumstances were the pictures of the last twelve years of his life executed. They were generally painted on tin, within an hour or two, and sold on the instant, wet and unvarnished, for sixpence or a shilling, which was immediately spent in ministering to his sensual gratifications. It may readily be supposed that these works exhibited few of the beauties which had gained for the painter his wide-spread reputation; though it is said, that even at this time, his memory richly stored with the recollections of scenes he had delighted in ere the destroyer had taken possession of reason, would sometimes suggest such subjects as rekindled in their delineation his "wonted fire."

About six weeks before his death he was attacked by fever, which assumed the form of typhus; his constitution, originally strong, had become so enervated that he sunk under the attack, and died in the Infirmary at Edinburgh on the 28th of November, 1847. Mr. Ewbank was, we believe, the senior member of the Royal Scottish Academy; but was almost, if not altogether, unknown in our London exhibition rooms.

Such is a brief outline of the career of an artist, whose transcendant genius would have ranked him among the intellectual great of his country—honoured and loved; but whose failings have associated his name with degradation, and have set him up as an example to be shunned.

HARVEY LONSDALE ELMES,

A young architect of high promise, died of consumption at Jamaica on the 26th of November, 1847. He was son of James Elmes, Esq., architect, and late surveyor to the port of London, under whom he was made acquainted with the rudiments of his profession, and imbibed that strong love for Art in all its branches which has made for him an enduring name. When Mr. Elmes left his father, he was some time with Mr. Elger, surveyor, &c., in Bedford; then with H. E. Goodridge, Esq., architect, of Bath; and subsequently with Mr. John Elger, of London, builder.

Mr. Elmes may truly be said to have been the architect of his own fortune. He loved his art for its own sake. Alas, that his enthusiasm should so soon have cut him off, even from the perfecting of

his great work. But his death is only another proof that over-ripe and refined men die young. The eager soul wears out and frets the weak and neglected body to premature decay. The anxieties of his profession induced the terrible and insidious disease which terminated his life at the early age of 32 years.

A committee of Liverpool gentlemen, in 1836 or 1837, advertised for designs for St. George's Hall, which was then intended to be a building distinct and separate. This advertisement was cut out of the *Times*, and sent or handed to Mr. Elmes by one of his friends, as being worth his notice. Mr. Elmes, then very young, took it over to Mr Haydon, and asked him if he should send in a design. "By all means, my dear boy," said Mr. Haydon; "they are noble fellows at Liverpool. Send in a design, and mind, let it combine grandeur with simplicity. None of your broken-up and frittered abortions, but something *grand*." "Accordingly," said Mr. Elmes, "I set to work with a burning enthusiasm, and took my first sketch to a friend's house. It was handed round and admired. Amongst the company was a boy about four years and a-half old. The sketch was of course shown to the little fellow, who, looking for a moment very gravely at it, threw it down, saying, emphatically, 'very good; very good, indeed: it's worth five hundred pounds.' This, of course, was laughed at, but hailed as a lucky omen." The sketch was finished, and in due time came the welcome news, "victorious," with the five hundred pounds. Some time after followed prizes for the Assize Courts, and the Collegiate Institution. St. George's Hall, the great work of the young architect's life, must be finished by others; but it will ever remain his own noble monument.

We understand that Mr. Elmes has left his widow and child unprovided for. Commencing life solely by his own means, his career has been all up-hill; and, perhaps, of all the learned professions, that of architecture is the worst paid: no expenditure appears to be so grudgingly laid out as an architect's commission. Mr. Elme's commission of five per cent. on this building was restricted to 90,000*l.*; the expenditure will be about 154,000*l.* For the Collegiate Institution in this town he obtained the premium of 250*l.*; but the directors claimed the drawings, and to save the commission, put them into the hands of a clerk of works; and Mr. Elmes rather than have his details murdered, furnished them for nothing. These are two instances which have taken place in a town renowned for its great wealth and princely liberality all over the world. It is to be hoped that the claims of the widow and orphan will receive that attention and liberality of treatment, justly, honestly, and most righteously due to the man who has laid down his life in adorning the town of Liverpool with one of the finest architectural buildings in Europe.

J. H. NELSON.

Many of our readers probably remember the beautiful model of a statue, "Venus Attiring," which was exhibited at the Egyptian Hall during the past season. We regret to find that the clever artist of the work, Mr. Nelson, died at Manchester on the 26th of December last, in the 47th year of his age. The great talent displayed in the execution of this figure attracted the notice of many patrons of Art, who expressed much interest in the future prospects of the sculptor. He has left a widow and four children totally unprovided for. Mr. Nelson was, we believe, a native of Ireland.

E. W. THOMSON.

This artist, a portrait-painter of very considerable practice, died at Lincoln on the 27th of December, aged 77 years. He resided many years in Paris, where he was well known and extensively employed; but he rarely contributed to our Exhibitions. In the catalogue of the Royal Academy for 1832, we find Mr. Thomson's name appended to five portraits, one of which is of Sir William Newton.

J. W. WRIGHT.

This highly-esteemed painter in water-colours, for several years the Secretary of the Old Society, died on the 14th of January, aged 45. We trust we shall be able, in our next number, to furnish some particulars of his professional career. His works will be much missed from the gallery to which he was a liberal contributor.

THE DECORATIONS OF THEATRES.

A PAPER on this subject was recently read by Mr. Laugher at a meeting of the "Decorative Art Society," an Institution which has worked much good in the various matters connected with its professed objects.

The subject was introduced with a brief recital of several opinions and suggestions originated through various papers on theatres, scenery, stage properties and heraldry, read on previous occasions before this Society; and it was contended that recent events served to prove that these observations had some share in promoting a meritorious attention and progress in the decorations of the metropolitan theatres

From the remarks offered, it would appear that although no particular style or manner of decoration of those then in existence had been distinctly recognised as perfect by the members, yet the relievo-decorations of the Princess' Theatre had been accredited as good, yet displaying a style far too massive and cumbrous for a house of its dimensions, while those decorations of the Opera Houses in the Haymarket and Covent Garden had been more generally censured for the tame, subdued, and ineffective results produced by a preponderance of flat surface painting.

Mr. Laugher having expressed his concurrence in these views, then proceeded to describe the decorations recently introduced in Drury Lane Theatre. "These," he said, "have been conceived in a puerile and feeble manner. The trellis-work on the fronts of every tier of boxes has been fixed at an ill-selected angle, and the gilding of the wreathed flowers had deprived them in a great degree of the light and shade which constitute the charm of that description of ornamental combination." He especially commented upon the unimaginative manner in which four gilded boy-figures are suspended from the ceiling, and suggested that if the ceiling were bedecked with stars, a considerable degree of relief to their present objectionable appearance would be obtained.

It was then remarked that in the recent decorations of the Lyceum Theatre there will be found much of progress to watch and attentively study;—that they exhibit a refined class of artistic results, very superior to those of any other theatre in this country, and that they would most probably exercise an important influence in fostering a demand for that highest range in Ornamental Art, which consists in representing animated nature in relievo. A general description of the ornamental details introduced having been given, it was observed, that the embellishments emanate chiefly from the atelier of the artist-modeller or sculptor, and that with the exception of the fronts to the uppermost tier of boxes, pictorial Art is only sparingly applied; nevertheless this exposed a remarkable contrast between the energy of the respective efforts by chisel and pencil, when directed to the purpose of embellishing spacious places. The group of well-modelled boy-figures, being placed amid clustering foliage and branches which stretch forth to support the two rows of chandeliers now ranged around the theatre, have a purpose and business-like air, alike intelligible to all; the figures themselves appear as if enjoying the scene, and are pointing to the stage as the source of their delight. The foliated scroll-work supporting birds of paradise &c., are exquisitely modelled in alto-relievo, and the arrangement on the front of the dress-circle was pronounced to be highly artistic in its design. This front is formed by a bold ogee-shaped groundwork, on which a continuous foliated scroll in bass-relievo is placed, suitably ornamented with wild cats and serpents in alto-relievo.

Several features of a similar interest were pointed out to the meeting through the numerous specimens in the room, and it was said that the whole of these embellishments had actually been manufactured in a durable material, fixed, coloured and varnished, by Messrs. Jackson and Sons, in the brief space of nine days.

Mr. Laugher concluded by alluding to Gibbons, whose exquisite skill in representing birds, &c. in alto-relievo, for applied decorations, had contributed greatly to rendering this superior class of Art popular in this country down to the end of the 18th century,—evidences of which may be practically gleaned from the cherubs, &c., on the tombstones of nearly every village-churchyard in England.

MERCURY AND PANDORA.

FLAXMAN.

THIS famous basso-relievo is one of thirty-six designs which the inimitable Flaxman produced in illustration of the "Works and Days," and "Theogony" of Hesiod, and it is, we believe, the only one of the series which was ever modelled and cast in plaster. It is impossible to consider this work without feeling that it is an emanation of a soul more akin to the *mens divinior* of Greek poetry, than any other that has essayed the "Rhodian Art" since the best days of the antique. In Flaxman, some friend of Pericles would seem to have made a second earthly pilgrimage; but his days were told out in an ill-starred time; there lived not in these mechanical times, any sublimer choir to celebrate his name—there existed no enthusiasm to demand the living marble at his hands. Thus, it is by the multitude of his designs, rather than the finished productions of his chisel, that the transcendant treasures of his imagination are to be estimated,—through these, it is, that he is acknowledged wherever Art is loved. Of the simple composition, nothing can be said, save in terms of the highest eulogy. On contemplating the group, we are deeply impressed with the truth of the description of a rapid descent: Pandora is perfectly in repose—the floating drapery showing the downward flight: the movement centres in Mercury, who bears his charge, and otherwise acquits himself with infinite grace. It is passing strange, that a work endowed with such a charm, should not have been executed in marble. Many casts of this composition have been executed, but the original is, we believe, in the possession of Mr. Rogers. The dimensions of the field on which the figures appear, are 32¼ inches, by 28¼; the space occupied by the figures, being 27 inches in height, by 31 in breadth; and the sizes to which the figures are modelled are, 28¼ inches the one, and 27¼ the other.

Pandora was made by command of Jupiter "like the immortal goddesses," and to human eyes she has never before been more divinely realised than by Flaxman. In Mercury, also, we find all the best gifts of the antique. In representations of their deities, the Greeks were accustomed to suppress that show of thew and muscle by which they signalised their heroes of mortal mould; and although the action of Mercury would justify in a mortal a picture of muscular exertion, we are reminded that he is a god, by a description of movement without exertion. The most common of the versions of this story describes this earliest representative of her sex as having brought with her to the abode of man, all the evils to which he has since been exposed, and having suffered them to escape from the box in which they were enclosed—Hope alone remaining at the bottom. This version of the story, which may be traced to the Temptation and the Fall, is consonant with the railing spirit in which all nations have indulged on the subject of matrimonial blessings, and savours of the malice which characterises the writings of many of the Greek poets. A more liberal reading of the fable states the box to have contained all blessings; and they were suffered to escape by the restless curiosity of man, upon whose opening the lid they returned to Heaven, leaving (as in the former version) Hope alone at the bottom, to console him for their loss. Again—a third describes the casket containing the evils or blessings, to have been placed in the abiding place of man before the advent of Pandora; and hence is deduced an assumption that, on their being permitted to escape—whether for the torment of man, or to return to Heaven—that Hope was preserved to him, in Pandora; that is, in woman as a curse in the one case, and a solace in the other.

In contemplating the drawings and designs of this great artist—the only one that has ever lived who has been truly endowed with that vein of lofty poetry which so eminently distinguished the Greeks—every lover of Art must be more than surprised that so few of his works have ever been executed. His "Shield of Achilles" is a production of that sublime order, which even in the palmy days of Greece would have commanded a public triumph; and in his illustrations of Hesiod, Homer, and Dante, there is a profusion of material which has supplied to the artists of Europe an inexhaustible store of suggestive idea. It is to these works that Flaxman owes that reputation which must endure as long as a taste for Art shall exist.

Mercury and Pandora

FLAXMAN R.A.

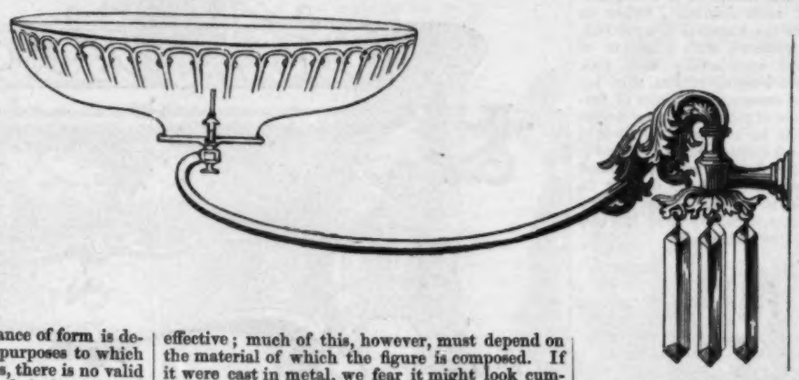
H. Corbould, del. W. T. Fry, sculpt.

PUBLISHED EXCLUSIVELY IN THE ART-UNION MONTHLY JOURNAL.

Printed by Strahan & Harrison.

ORIGINAL DESIGNS
FOR MANUFACTURERS.

DESIGNS FOR GAS BRACKETS. By A. FUSSELL, (No. 2, Oakley Street, Euston Square). The extensive introduction of Gas into houses has necessarily led to the creation of a new class of interior decoration, and no inconsiderable care has been exhibited by several manufacturers to produce and execute designs of light and graceful character. The subject, however, is capable of much improvement; for we do not apprehend it to be essential to the free circulation of the gaseous matter that the pipes through which it is conveyed should of necessity be straight formal lines, as we generally see them; though it may be presumed, that when clogged, as in course of time they become, the straight pipe is the more readily cleaned. The introduction of curved lines therefore is a matter worthy of the manufacturer's consideration, inasmuch as there can be no question of their manifest superiority, where elegance of form is desirable. Even for the ordinary purposes to which gas is applied, as in shop windows, there is no valid reason why the purest ornamental designs should not be made use of; but they are of still greater importance when intended for private dwelling-houses, a practice now becoming very general. It is here perhaps that the greatest attention to decorative character is required, for it is here above all other places wherein they add to, or detract from, the adornments of a well-furnished room.



The application of the curved line seems to have been one of the principal objects in the designs before us, and is one which, we think, has been successfully carried out; all must admit how far more agreeable to the eye are such forms than direct lines. Another idea entertained by the designer is that of introducing the figure, which in some cases would, without doubt, prove highly effective; much of this, however, must depend on the material of which the figure is composed. If it were cast in metal, we fear it might look cumbersome; but it can be made of porcelain, or some other fine clay, and would then afford a light and elegant relief to the bronze, or brass-work of the pipe and its enrichments. The gas bracket would thus become a highly ornamental and artistic feature even in the drawing-room, from which hitherto the use of gas lights has been ordinarily excluded, owing in a great measure to their supposed deleterious effects upon pictures and colours in general. Such apprehension appears ill-founded, if we may judge from their constant use in shops, where paintings are continually exposed to the influence of gaseous vapours, as well as in the evening exhibitions of some of our picture-galleries, (and also in private houses) both in London and the provinces.

The first of the appended designs is exceedingly simple; the only ornamental portion being at the end of the tube nearest to the wall; from this part glass prisms are suspended at a considerable distance from the light, and are consequently well placed for reflecting its rays The second design possesses much novelty; two children are seated upon the branch of a tree; the attention of one of them is evidently engrossed by the glittering light before him, the other appears in an attitude of supplication. The third engraving exhibits a little urchin, whose propensity to mischief has led him as near to the brightness as his courage or his safety would admit, where with inflated cheek he is evidently labouring hard to extinguish the light: there is considerable elegance in the decorative portion of the tube in this design, as well as in the form of the glass shade. The last two designs are, we presume, suggested by the fable of Hercules and the Snakes. The idea is a good one, and is successfully carried out, the different emotions actuating each being forcibly developed. It may be easily imagined that these designs, if well executed, would form attractive decorations in a room, far more so than ordinary brackets on which lamps are generally placed; at any rate they may supply useful hints to the manufacturer, which his more practical acquaintance with the details of his business and the consequent difficulties in the way of their execution, may enable him to foresee, and yet work out with advantage. In all such objects the first thing to be considered is elegance of outline, the absence of which can never be supplied by any amount of decoration however skilfully introduced; but this being attained, the judicious workman will proceed to find out how he may add to the beauty and variety of his design, without losing sight of its essential features.

DESIGN FOR A FIRE-SCREEN. By H. WHITAKER, (66, Newman Street). The pole fire-screen, if of good form, is an elegant ornament to a drawing-room from its peculiar capability of receiving abundant and varied decoration. The design appended is in the Elizabethan style, and its different portions are well arranged. The whole is calculated for the introduction of japan-work, the plain surfaces leaving good space for this kind of ornament. The screen has a broken line round a pannel filled with a coronet and initials, but it will admit of any description of embellishment, either in painting on the wood, or the insertion of a portrait, or any other picture covered with glass, or of needlework. We have occasionally seen pole screens transformed into looking-glasses, thus becoming useful as well as ornamental objects of furniture. The introduction of glass with some device engraved upon it might be suggested: it would have a very beautiful and elegant effect. There is a boldness in the entire design, which, without appearing heavy, is well adapted for display in whatever material may be employed for its construction; without being particularly new, it is of a decidedly good and striking character.

DESIGN FOR A CONSOLE. By M. JEANNEST, (8, Percy Street). This design contains a round swinging looking-glass occupying the centre of the upper gallery, which may be executed either in metal or in wood; the arched pannel or lid is embellished with decorative work designed to be inlaid with wood of various colours; and below this is a drawer with ornamented lock. From the sides

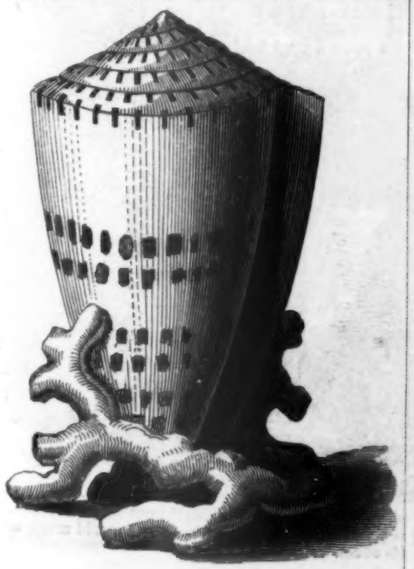
of the secretaire are projected scrolls of gilded metal, surmounted by candlesticks; the upper portions of the legs form caryatides, or supports to the body; these are intended to be of gilded bronze: the lower parts of the legs to be gilded. All the angular projections of the work should be protected by small rods of wood or brass.

DESIGNS FOR DOOR-SCRAPERS. By W. HARRY ROGERS. The scraper is an object susceptible of the most varied form and arrangement, and possibly the Italian style is one for which (like the knocker) it is eminently suited. The first stands upon a single foot hexagonal in character, with faintly raised bulbs, while above, a Nereid and a Triton hold the bridge. The second is more decorative in its features. It stands upon two feet, which consist of lozenge-shaped pedestals, and is principally enriched with Italian foliage (such as that which appears in the designs of Giovanni da Udine and his minor cotemporaries), accompanied by dolphins, and a horned mask forming the centre compartment. The facility with which this latter example might be executed must be immediately obvious to a practical eye; and the circumstance of only one model being required for both the front and back of the scraper, without any additional casting or complexity of mechanical arrangement, is an advantage too evident to be overlooked. So little has artistic feeling been shown in scrapers which have been sent into the world by modern manufacturers, that out of hundreds that constantly meet the eye, scarcely one is to be met with which is even tolerable, and does not create an impression of discomfort upon a mind sensitive to the presence of the beautiful. When we consider the usual patterns of twin posts haunted by Grecian honeysuckles; and griffins, that, to behold, the antique would blush for having suggested, we need not apologise for presenting to our readers (even for an article holding such a

servile office as a scraper), designs which exhibit the exalted feeling of ancient Italian Art.

DESIGN FOR A TEACADDY SPOON. By W. H. ROGERS, (10, Carlisle Street, Soho). In this design nothing has been attempted but the ornamentation in the Italian manner of an elegant form. The handle, which is intended to be solid, is united to the bowl; this is formed of thin metal perforated by means of a curl, round which entwines a mass of foliage. The perforations form a pleasing pattern, agreeing well with the rest of the design.

DESIGN FOR A MUFFINEER. By HENRY FITZ COOK, (4, Baker Street, Pentonville). This design consists of a shell resting upon a piece of coral, and is thus an appropriate receptacle for salt. The top of the shell, when executed in silver, may be made to screw off, and the marks surrounding the volute would compose the necessary perforations.



DESIGN FOR A DOOR KNOCKER. By S. BENDIXEN, (5, Percy Street, Bedford Square). This necessary appendage to our door-ways is capable of being rendered highly ornamental; the Italians of the fourteenth and fifteenth centuries produced a variety of such objects, varied in character and elegant in form. We met with one some short time back, a noble example of the excellence attained by the metal-workers of the above period, whose skill in the management of their material has never been surpassed, and scarcely equalled. The design we here append is exceedingly bold and massive in form, and is one which we conceive might be very easily and satisfactorily executed. It consists almost entirely of scrolls twisted into different patterns, yet producing perfectly natural and graceful curves. The dog's head, recalling the fable of Cerberus, is well introduced, his countenance proves him to be a trusty, as well as a powerful watcher; there is character about it highly expressive. The weight of this portion of the knocker must be very great if cast in the solid, but perhaps not more so than is occasionally required when found necessary; for the more recent introduction of bell-pulls has in a great measure superseded in our larger houses the use of the knocker, which has therefore become rather an object of decoration than of absolute utility; still, simple as it is, it must not be deemed unworthy of the manufacturer's notice, as affording sufficient scope for a considerable display of his taste and ingenuity.

The workers in iron of "the olden time" spared neither skill nor labour in their productions; abundant evidence of which may often be seen.

DESIGN FOR A TAPER CANDLESTICK. By HENRY FITZ COOK, (4, Baker Street, Pentonville). The convolvulus is one of the most beautiful flowers in nature, and may be made much use of in ornamental compositions. It was frequently employed by the Greeks, Etrurians, and Romans, and often occurs upon the borders of ancient urns and vases. The Loggia of the Vatican also presents many examples of its application in arabesques by Raffaelle. The annexed engraving shows its introduction into a design for a taper candlestick. A scroll handle, as a substitute for the root, originates the stem of the plant, of which one of the flowers is intended to receive the taper.

DESIGN FOR A BUTTER BOAT. By H. FITZ COOK. This Design is principally remarkable for the simple purity of its form, combining in an eminent degree elegance with utility, whilst the beautiful manner in which the flower twines and falls over the handle is much to be admired. Not the least recommendation is the facility and cheapness of its execution.

ORIGINAL DESIGNS

FOR COTTAGES.

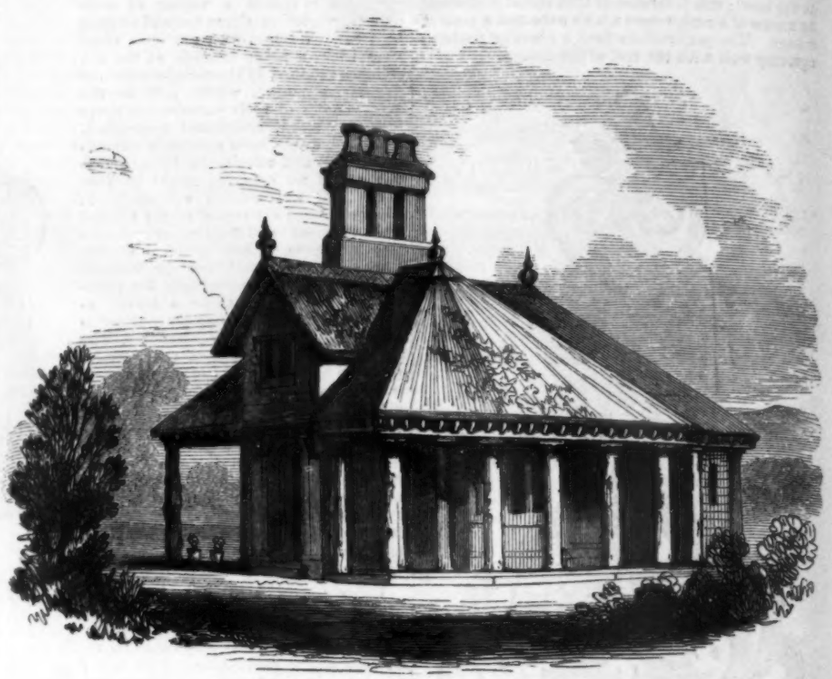
The expence of building, in most cases, regulates its material and extent, and every effort in reduction of such expence confers a benefit on the community at large. Bricks, one of the most important of our building materials, are subject to a duty greatly enhancing their cost, and could the Legislature with safety relinquish this tax, a considerable boon would be conferred on the country, and thicker walls and warmer habitations would add to the comfort of our peasantry. Brick earth is susceptible of many modifications in form, but the restrictive duty imposed prevents their general adoption; if this were removed, we might hope to see more frequently the adaptation of those beautiful forms, so many examples of which happily remain in our country. Chimney stacks resembling those of the "olden time," nay, even the beautiful specimens in Thornbury Castle, might again be produced, and cornices, copings, &c., give to brickwork that importance in ornamental architecture to which it is so justly entitled.

Improvements in Cottages calculated for the humbler classes, or for persons of limited means, are daily becoming more and more objects of study to the enlightened philanthropist, and the especial attention of architects has been directed to the subject. From this important advance in a right direction, much good has already arisen; but we may anticipate results still more extensive and beneficial.

Coupled with the sanatory improvements at present in progress, and with so fair a prospect of ultimate success, upon a scale all but universal in England, the application of judgment and taste to the interior and exterior beneficial additions to cottages, becomes a theme of vital consequence; and we sincerely trust the great move in advance may be warmly and zealously aided by all persons who have the power to contribute assistance. The models we publish are designed as suggestions merely; but it will be obvious that those who desire further information—information for practical purposes—may easily obtain it.

Design, No. 3.—In many countries, thatched cottages form a distinguished feature in the landscape, and they combine essentially with the scenery of our country. Owing to the prevalent feeling in favour of the Tudor and Elizabethan periods, this style has not of late years been much adopted, but it is well worthy of occasional use, and very suitable for lodges on the outskirts of large park-like domains. Straw thatching (the least expensive mode) is a covering easily provided in this agricultural country, and is capable of being repaired from time to time at trifling cost; but it is easily accessible to vermin, and therefore objectionable for the bettermost class of cottages on this account. Reed, as more impervious to their attacks, is the material to be recommended, with its closeness of texture and harmony of hue, aided by the neatness of effect which can be given to it by our expert country thatchers. Creeping plants spreading over the surface of the roof contribute greatly to the general effect; and a cottage in this style derives great assistance in its picturesque character from the judicious aid of the landscape gardener. The Design, No. 4, is an adaptation of this material to an entrance lodge, and the roof is extended sufficiently to answer the purposes of a verandah, on the south or principal front of the dwelling. The entrance on the west side is by a porch seven feet by five feet opening into a living room fifteen feet by thirteen feet, exclusive of a bay window, and having on its east side a kitchen thirteen feet by twelve, fitted with copper, oven, and sink. Two bed-rooms are obtained over the living room and kitchen. Attached to the kitchen is a wing building comprising tool-house and the usual out-buildings. The verandah gives access under cover to these buildings, in addition to its importance as an ornamental feature. In selecting the uprights to support this verandah, much care should be exercised and a degree of artistical judgment employed. They should neither be too regular in form, nor, on the contrary, distorted. If any arms are retained at their upper extremity to give the semblance of an arch, the same observations will apply, but an artist's (and that a practised) eye can alone succeed in this point. Oak unbarked posts having lead at the head and foot should be the material selected. Considerable drip will fall from the eaves, and the building must be surrounded with a channel drain immediately under this drip. Estimated cost, £220.

The Design No. 3 does not aspire to that degree of architectural elegance to which the foregoing observations are applicable, but it is given as an endeavour to show that some character may be imparted to a mere brick cottage. The gables are surmounted by a double course of chamfered bricks,



which are also introduced successfully in the chimney stacks. In order to avoid the additional expence which would be incurred by an extent of plan involving extent of roof, two stories are obtained; the cottage being kept about three feet from the ground on the level of the upper floor. This consists of a parlour fourteen feet by twelve feet, behind which is a bed-room fourteen feet square. A small staircase

affords descent to a kitchen of the same size. Under the parlour and porch adjoining, good cellarage and store place is obtained, and a lean-to on the east side of the building contains the out-offices. Creeping plants on the sides of the building add much to its effect. Cost, £170.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

THE RESIDENCE OF HANNAH MORE.

IT was on this very day—two and twenty years ago—on the 6th of January, 1825—we left Bristol—during a fall of sleet and snow, that rendered the hilly road in no slight degree perilous to the horses—to pay a visit to Hannah More at BARLEY WOOD, her then residence, close to the pretty and retired village of Wrington, in Somersetshire.

Trembling on the threshold of a Life of Literature—quivering with apprehension as to what our fate might be if we dared to pass its iron gates, and ask to sit in the awful presence of those who had raised the veil of the Inner Temple,

'whose names
In Fame's eternal volume live for aye!'

a note of invitation from Hannah More, written by her own hand, was an event that made the heart thrill with delight—not altogether unallied to fear; and, even now, after the lapse of nearly a quarter of a century, with its mingled burthen of triumphs and depressions, it recalls one of the most impressive memories of a long and active career of authorship to which that valuable and admirable woman was the earliest, if not the strongest, prompter. We had previously made acquaintance with many memorable women of the epoch: we had bowed to the turbaned head of Miss Benger; gossipped with Miss Spence; been affectionately greeted by the excellent and accomplished sisters, Jane and Maria Porter; attracted, as by a golden link, to the lofty genius and generous heart of unhappy Lætitia Landon; corresponded with Felicia Hemans; been stirred to activity by honoured and venerated Maria Edgeworth; and received from good Barbara Hofland encouragement to 'appear in print'—notwithstanding the too popular opinion which refuses faith in the possibility that women may think and write and yet keep their homes in order, and augment the comforts of all around them. But none of these had inspired us with the awe which seemed inseparable from the idea of an interview with Hannah More, whose great work in life had been accomplished before we entered it; whose lessons had been our guides from youth upwards, and whose friends were the now buried immortalities of a gone-by age. Her 'Treatise on Female Education' had been our Polar star from infancy; and its author could not fail to be, in imagination, so wise, so lofty, so self-contained, so far above, and so different from, all other women, that while we eagerly desired, we feared, to meet her.

The snow was deep on the ground, and the friends with whom we sojourned said it was 'madness' to set out for Wrington on such a morning, particularly as the venerable lady's hours for reception were but from twelve till three; but we were decided, and the journey of some ten miles was passed in speculations as to what she would say, how she would look—and also as to what we should say! 'Say?' why nothing; how could *we* speak to Hannah More, or before Hannah More! who had depicted so truthfully the character of 'Lucilla Stanley' in 'Cœlebs,' and of course expected every woman to be a Lucilla; who had written 'Practical Piety,' who had suggested to Royalty how a Princess should be educated, who had been complimented by Doctor Johnson, who had sat to Sir Joshua Reynolds, exchanged wit with Sheridan, enjoyed the social eloquence of Burke, had sufficient bravery to set Walpole in the right path, and been the honoured counsellor of Porteous and Wilberforce, and the familiar friend of David Garrick!

We had too much faith in the righteousness of her name—we honoured her too devoutly to imagine her—Mrs. Hannah More—anything like any other human being we had ever seen; we recalled to memory how she had been fêted, and 'embroidered for,'* by Royalty, we could hardly conceive how she could have put off the 'stiff stays' of such 'grand' society to wander amid the Mendip hills, enduring—not the rusticity, for *that* might interest, or the vulgarity, for *that* might be pardoned—but the deep, and dark, and dangerous ignorance, which had sent her humble neighbours to a fortune-teller to discover if the lady who wanted them to learn to read, and work, was not a 'methodist;' while some expected to be paid for permitting their children to attend a Sunday School, and others suggested that she wanted to sell them as slaves for the colonies! But the darker the ignorance, the greater became the necessity for her exertions,—such exertions as she never wearied of, until physical strength gave way beneath mental energy. All that she had written, and all we had heard of her, gathered about our memory as the wheels rolled softly in the snow, or sinking still deeper, crackled upon the frozen paths. We knew that her mind when she resided with her sisters both in Bristol and Bath, engaged in the actual business of scholastic education, had drawn inspiration and health from her visits to the beautiful neighbourhood in which she was now spending the twilight of her radiant day; we attempted to rub our frozen breaths from off the starry glass, and look out, but we could only discern lofty hedges through the mist of snow; we knew that we were in the centre, round which her 'Practical Piety' had been evidenced by the perpetual exercise of universal benevolence; whose liberality, true as it was to the Divine precepts of her Master, was in advance of her period; we counted up the schools which owed their existence not only to her money and influence, but to her actual bodily exertion, and that while struggling with infirm health, and years that will exact augmented toll as they roll on. Her friends had told us she was totally unspoiled by the flattery and attention of the great; escaping from the society she never loved more than when she quitted it, but which she left from *a sense of duty;* zealous without bigotry; and liberal with a christian spirit; and the more we recalled her excellencies, the more did we desire that the interview so longed for, might be over—simply from a deep sense of our own unworthiness. At length we saw the chimneys of Barley Wood above the trees, and driving along between high hedges of evergreens, whose bright leaves occasionally pierced through masses of snow, we drew up with a frosty crash at the door of 'the schoolmaster's daughter.'*

It was a pretty cottage—simply and purely rustic; even in winter, it looked cheerful, with its eaves where swallows build, its covering of English thatch, and its many homely props—pillars hewn from the adjacent wood, which the axe of the woodman had not desecrated by fashioning. It has been accurately copied by Mr. Tucker of Bristol, to whose graceful pencil we are indebted for these valuable aids to memory.

A country serving girl gave us entrance; and we stood for a moment in the hall. We had pictured to ourselves an old lady shrouded in black velvet, of a stately and severe presence, leaning (if she might rise to receive us) on an ivory-headed cane, and resuming quickly her seat on a carved and dignified high-backed chair; and we fancied that a large Bible, clasped with silver, should rest on a table beside her: we were kept waiting for a few minutes in the parlour, in which were hung several old and interesting engravings. The stillness and torpor of a frosty atmosphere had hushed all external noise, save the cold chilling whistle that moves no leaf—monotonous and dull; the snow was cleared away from the porch, and food for the wild birds had been strewed within the circle; several songsters, their feathers all on end, looking like fuzz-balls, were still there, and the earth's white covering was marked with the impress of their feet; the long slender toes of the fragile lark, the broad foot of the wood-pigeon, the deliberate prints of the thrush and the blackbird; they told of the considerate charity that ministered to their wants; once a glittering shower of crystals fell from a spangled bough, and a flock of starlings wheeled up, but to return again to the same spot. While watching these stranger birds, a demure-looking servant ushered us up-stairs, and though all was so still without, within, we heard voices, and the very merry laugh of a child—a glowing fire diffused through the half-opened door the heat and light which are so delightful after a chilling drive. When we entered, a glance showed that the room was not too large for comfort, that the walls were lined with books, and that a group consisting of three ladies and a little boy were round a table, upon which there was an abundant supply of cake and wine; to the cake the little fellow was doing ample justice, and a diminutive old lady was in the act of adding another piece to that already upon his plate; she moved to meet us—it was the least possible movement, but it was most courteous. Instead of black velvet, Hannah More wore a dress of very light green silk—a white China crape shawl was folded over her shoulders; her white hair was frizzed, after a by-gone fashion, above her brow, and that *backed*, as it were, by a very full double border of rich lace—the reality was as dissimilar from the picture painted by our imagination as anything could well be; such a sparkling, light, bright—'summery'-looking old lady—more like a beneficent fairy, than the biting author of 'Mr. Fantom,' though in perfect harmony with 'The Shepherd of Salisbury Plain!' The visitor and her son soon took their leave; 'Mrs. Hannah' stooped and kissed the boy, not as old maidens usually kiss children—with a kiss of necessity—or a kiss of compliment: she took his smiling rosy fearless face between her

* The late Duchess of Gloucester was so charmed by Mrs. Hannah More's work, 'Hints on the Education of a Princess,' that she gave a fête for the purpose of introducing her to the nobility, and embroidered a dress for her with her own hands.

* Barley Wood was built by Hannah More in the year 1800; she purchased the site—about half a mile from the village of Wrington. Previously, her dwelling had been at Cowslip Green, which, until she resided there, had never heard the sound of a Bristol post-horn. Mrs. H. More's father was a man of respectable family, who kept a boy's school in the neighbourhood of Bristol; he left four daughters, but no son; and, as they all died unmarried, the direct family is extinct.

hands, and looked down upon it for a moment, as a mother would; then kissed it fondly more than once.

'And when you are a man, my child, will you remember me?'—The boy's eyes glanced from her to the remnants of the cake,—'Well, remember the cake at Barley Wood' she said, reading his thoughts by the light of her own, and laughing.

'Both,' replied the little fellow with enviable fearlessness—'It was a nice cake, and you are so kind.'

'That is the way I like the young to remember me,' she replied, 'by *being kind*—then you will remember old Mrs. Hannah More.'

'Always, Ma'am,' he answered, his face at once becoming serious as he returned her gaze with his large well-opened eyes—indexes of truth and honest purpose; 'I 'll try and remember it always,' he repeated, and then there was another kiss.

'What a dear child,' said Mrs. Hannah after they were gone, 'and of a good stock—that child will be as true as steel! I so enjoyed his glance at the cake, it was so much more natural he should remember *that* than an old woman so very little taller than himself—children always connect size with respect—a dear child—I hope he may be spared to his lonely mother'—and her eyes were in an instant suffused with the light of coming tears, as if there had been something sad in that young mother's history.

There were some South Sea curiosities scattered about the room, as if they had been recently examined; the lady who was residing with Mrs. Hannah More, her tried friend and companion, directed our attention to these things, and while the venerable lady drew nearer to the fire, seeing that our interest proceeded not from curiosity but veneration, this friend showed us translations of many of her works into various continental languages; the eleventh edition of one, the tenth of another, and so on; every spot in the room was distinguished by having some treasure in its keeping, and every article of virtù had its story: one in particular attracted us—an inkstand made of Shakspeare's real mulberry tree, the gift of David Garrick. It was impossible not to congratulate her on the possession of such mementos.

'Yes,' she said, 'this place in itself is a great blessing from the hand of Heaven, and the trees you praise are well grown, and have taken deep root; and old as I am, there are times when I feel it a duty to be careful lest I become too deeply rooted myself in a soil sanctified by friends and friendships!' Her voice had a pleasant tone, and her manner was quite devoid of affectation or dictation: she spoke, as one expecting a reply, and by no means like an oracle. And those bright immortal eyes of hers—not wearied by looking at the world for more than eighty years, but clear and far seeing then, laughing, too, when she spoke cheerfully; not as authors are believed to speak—

"In measured pompous tones"—

but like a dear matronly dame, who had especial care and tenderness towards young women. It is impossible to remember how it occurred; but in reference to some observation we had made, she turned briskly round and exclaimed, 'Controversy hardens the heart and sours the temper; never dispute with your husband, young lady; tell him what you think, and leave it to time to fructify.' Her friend said she had been fatigued sooner than usual that morning by visitors, but would recover and 'be herself' presently; she drew close to the fire, and seemed inclined to repose or to muse, we could hardly tell which.

Of all women Hannah More combined in the happiest manner, the perfection of spiritual existence and temporal good. Her hopes were with the future, her activity with the present. She lost no friends, no fame, no homage, by living for the *future*, because she never neglected the work of the *present*; her sympathies were as active as her benevolence, and thus she carried conviction with her. She established her Schools, her 'Female Associations,' with as firm a hand as that with which she wrote—despite much that is impracticable and the introduction of some conventionalities inseparable from the period—the best religious work we have on female education—the most difficult of all subjects, from the mere fact that no two children in the same family require the same training. The only undeviating rule to secure this right training is instant, unreasoning, and implicit, OBEDIENCE; and if this task be commenced in infancy, both child and parent will be spared an infinity of after sorrow.

No woman was ever so universally acknowledged as 'the reformer of education,' 'the interpreter of morals,' the 'expositress of piety;' these distinctions shed around Hannah More a lustre far eclipsing that which dimly points out the memories of the Sewards, the Piozzis, and the Montagus. It was a privilege to look at her for the few moments she 'rested,' and to think of all she had done; when so far from 'Education' being as it is now, 'the fashion,' it was something so new as to be considered dangerous,—particularly to women, and to the 'born thralls' of humble life. Her brow was full and well sustained, rather than what would be called *fine;* from the manner in which her hair was dressed, its formation was distinctly visible; and though her eyes were half-closed, her countenance was more tranquil, more sweet, more holy—for it *had* a holy expression—than when those deep intense eyes were looking you through and through. Small, and shrunk, and aged as she was, she conveyed to us no idea of feebleness; she looked, even then, a woman whose character, combining sufficient thought and wisdom, as well as dignity and spirit, could analyse and exhibit in language suited to the intellect of the people of England, the evils and dangers of revolutionary principles. How bravely had that woman stood in the gap during the crisis of England's moral as well as political peril, and sent forth in the 'Cheap Repository'* tracts after tracts, that were devoured by the people with more than the avidity with which they now swallow the paper pellets whose best apology is, that they do no harm! How fine and brave and true was her exposure of the speech of M. Dupont, ringing, as it did, with the hideous clangor of Atheism throughout Europe; and how noble her sacrifice of the sum produced by its sale (240*l.*) to the relief of the French emigrant clergy,—a charity again proving her practical piety—for her dislike to the tenets of the Church, whose ministers she succoured and protected, was well known. There were no traces of the sarcasm she evinced in her clever story of 'Mr. Fantom' upon her most peaceful face; perhaps the mouth had the power of satire, yet it was softened by time and religion. Alas! the race of 'Fantoms' are by no means extinct; there are still plenty such, who, like this hero of false philanthropy, neglect every duty of common humanity, and leave their neighbours' cottage and children to burn, and poor wayfarers to perish of hunger, while devising plans to extinguish the fires of the Inquisition, or to drag the wheels from off the chariot of Juggernaut.

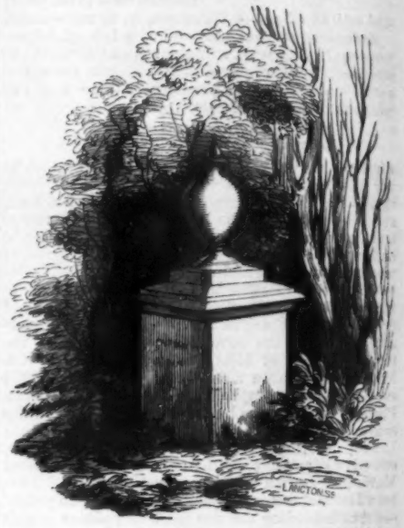
It had ceased snowing, and though the sun cast what seemed rays of fire through the atmosphere without dispelling the thick rimy substance that hazed the air, we resolved to brave the cold and see the monuments erected in the pleasure-grounds to the memory of Locke and Porteus. We felt as if breathing icicles, but we persevered, and knew that beneath that expanse of snow lay the lawn, where Mrs. More had assembled, at stated periods, those best monuments of her Christian love—the schools born of her will, and perfected by her example—perfected according to the light of the period; and a beautiful sight it must have been, when some of the most able and best in the country came to witness the gatherings of these hitherto poor uninstructed children there.

The very humbler classes of society have, it is to be feared, gained but little by the exchange which modern theories have put in motion—of the coldly moral for the warmer inspirations of spirit teaching. We are in this northern land of ours more prone to reason than to feel, and do not like to be too much troubled by emotions of any kind; we are becoming altogether material, and a few years more will test the good or evil of such training, on our national character One thing is certain: as far as it went, nothing could be better than the plan pursued by Mrs. Hannah More; and certainly, one of the perfections of her system, for all classes, was her upholding of the *useful* as preferable to the merely *ornamental*. This is a theory which, when broached in the upper classes of society, is sure to meet approval; but it is not one mother in ten who, finding that her daughter has only capacity for the more ordinary business of life, is content to cultivate that only, and not force her mind into what is called the higher range of intellect—forgetting altogether what a noble field for all that is of truest value in woman, is that which is connected with the ordinary business of life.

Mrs. Hannah More had a thoroughly English hatred to the unreal—to the untrue—and to the useless: her total *deadness* to the heavenly enjoyments of music rendered her somewhat hard upon an accomplishment which her want of ear must have taught her to think waste of time; but the balance of education can be well preserved, even where a taste for this most enviable talent predominates. It is very rarely indeed that persons can appreciate—not so much what they do not understand, as what they do not feel.

The two monuments we spoke of are in the grounds, each surrounded by shrubs and arched by trees. That to the good Bishop contains this inscription:—

'To Beilby Porteus, late Bishop of London. In grateful memory of long and faithful friendship. H. M.'



That to Locke is thus inscribed:—

'To John Locke, born in this village, this monument is erected by Mrs. Montagu, and presented to Hannah More.'

We returned, shivering, from our scramble through the snow; our venerable hostess had become quite herself—vacated her seat by the fire, and insisted upon our occupying it. She spoke with fervour and affection of the advantages she received from her long friendship with Porteus; and laughed while she said that Lord Orford had called him her Father Confessor; she seemed quite alive to the *on dits* of Clifton, and referred to her long residence at Bristol more than once; she spoke with animation of Wilberforce, and his exertions on

* In a degree originated by that Children's Friend, Mrs. Trimmer.

behalf of the Negro. Her friend drew her back from what she called 'modern times' to Mrs. Thrale, and Mrs. Carter, and Doctor Johnson, who, she said, was never at all 'savage' to her, though once he nearly made her cry concerning an apology she offered for Popery: then she spoke of Garrick, and the expression of her countenance became more earnest, more affectionate, than it had been at the mention of any other name. Certainly, her eyes in youth must have been glorious; for even then they were dark, and, even painfully, penetrating, except when softened by emotion: when she spoke of this great Master of his Art they expressed the utmost tenderness.—'Ah,' she said, 'if HE had been alive, it would have been indeed a trial to have retired from the world!' She considered him in every way a man of extraordinary genius: her reverence for Garrick was the true 'Hero Worship:' his very faults she looked upon as accessories to his perfections. How beautiful it is to see this enthusiasm outliving its inspirer, and animating with fresh life the slow pulsations of age. 'I should have liked,' she said, 'to have looked upon his face once more, but they only showed me his coffin.' Her friendship for Mrs. Garrick only terminated with that venerable lady's life.

After a moment's silence she smiled and observed, 'I must show you some mementos of my wicked days.' She opened a *bureau*, and took out some cards and a play-bill: the cards were admissions for the *new* play of 'Percy,' the bill, the list of the players who performed therein—amongst them, David Garrick! It was curious to see these in the hands of the author of 'Percy' after the lapse of so many years. 'It was a great temptation,' she said, 'to write for such an actor; no one now can form any idea of what it was. He not only was all you could imagine, but the *reality* of whatever he undertook. Then such a face! Can you wonder at my thinking so seriously of the passing away of all these things, when I believe I am the only one living of all who are named on this paper?' She folded the play-bill and cards together as they had been, and replaced them carefully.

More than once we rose to depart. Our awe had subsided into an affectionate respect towards the fragile woman who had held fast to what she believed right, unflinchingly. We do not now adopt her opinions quite so implicitly as we did then; though we would gladly, for the sake of one so great in her day, and who must ever deserve a high place amongst the bravest and best of the women of England, do pilgrimage anew to the houses she occupied—particularly to Barley Wood, the real home of her affections.

Again and again we bade her farewell, promising to repeat our visit whenever we were at Clifton. Some time after, we heard from a mutual friend of the wholesale robbery she suffered from her servants, and of the necessity for her leaving Barley Wood, to abide where those worthy of trust could be continually with her. She felt most acutely the baseness and ingratitude of those menials whom she had treated with so much consideration, kindness, and generosity, for a series of years; and at last was brought to see how much better it would be for her to break up this establishment, which ever since the death of her sister Patey had been a source of great anxiety to her; and enfeebled as she was by age, she consented with bitterness of heart to sever herself from this spot, hallowed by a residence of seven and twenty years, and reside at Clifton. She took leave of this dearly cherished home with more firmness than could have been expected, saying to some friends who attended her, 'I am driven like Eve from Paradise,—but not by angels.'

She resided four years at 4, Windsor Terrace, Clifton, receiving the most marked testimonies of affection and veneration from persons of all sects and classes. Her end, in the 89th year of her age, was peaceful as her life was pure; and if strangers had seen the numbers who congregated to attend her to the grave—had heard the tolling of the bells from the Bristol steeples, and observed that every shop was closed as the procession passed on its way to Wrington—if they had noted the mingling of yeomanry, clergy, and gentry, accompanied by the children of the Wrington Schools—if they could have been told that the lessons conveyed in the 'Cheap Repository' were as familiar to the people as 'Thoughts on the Manners of the Great' were to their noble fellow mourners—they would have honoured those who so honoured the virtues of a lady of humble birth; who, by her own exertions, had realised enough to enable her during many years of her life to devote £900 a-year to deeds of charity, and leave a noble property to be divided among the most useful of our Institutions.

Mrs. Hannah More died on the 7th of September, 1833; and in Wrington churchyard, within view of Barley Wood, she was buried. A flat stone, with iron-railing, beneath a gnarled tree—aged, yet vigorous with branches and leaves—marks the spot which contains her honoured dust; and not her's alone, but that of her four sisters, each of whom was worthy to repose beside one of the truly excellent of the earth*. It is a quiet and retired spot—meet resting place for one so good and pure; who had quitted the world long previously—except for the holy ties which linked her to it for its service. But of her, in truth, it may be said, 'Blessed are the dead which die in the Lord, for they rest from their labours and their works do follow them.' She has made posterity her debtor, for all time: her precepts and her example are alike lessons that will lead to active benevolence and practical piety. The stone contains this inscription:—

BENEATH ARE DEPOSITED THE MORTAL REMAINS OF FOUR SISTERS.

MARY MORE, died 18th April, 1813,
aged 75 years.

ELIZABETH MORE, died 14th June, 1816,
aged 76 years.

SARAH MORE, died 17th May, 1817,
aged 74 years.

MARTHA MORE, died 14th September, 1819,
aged 69 years.

HANNAH MORE, died 7th September, 1833,
aged 88 years.

THESE ALL DIED IN FAITH;
ACCEPTED IN THE BELOVED.

Heb. ch. xiv., ver. 13.
Ephes. ch. i., ver. 6.

In these our times, unfortunately, women have in many instances been so busied about their RIGHTS, as to be forgetful of their DUTIES; as they cannot destroy, they endeavour to set aside, the laws of God and Nature; untuning the sweet and gentle voice, given for the expression of prayer, of supplication, of mercy, charity, patience, hope, and faith, in 'screaming' for more liberty: proving their unfitness, by the very temper of their demand, for an impossible equality, they lose sight of the beautiful balance which constitutes civilised society; and forget that even in savage life, it is the man who seeks the hunting ground, while the woman remains in the wigwam to nurse the infant, and prepare the food. It is solely by the softening influence of the Christian faith that women are elevated to the position they hold in Christian lands, and the only course beneficial to them, is by increasing those qualities which will enable them still more to cheer and enlighten the social system, which it is their peculiar province to guide and to adorn. A well-organised and properly harmonised woman, has so much occupation in the sphere so clearly defined in the Book of Life, that she appreciates the high privileges of womanhood, in the several relations of daughter, friend, wife, and a 'joyful mother of children,' too highly, to exchange them for 'advantages,' unseemly, out of keeping, and out of character. She values the power of forming the minds of those who are to be the great acting principle, the mental mechanists, the heroes, statesmen, rulers of our land, hereafter. Her proper sphere is so extensive that she only fears her life may be too short, her power too limited, to fulfil its duties. What a spirit of harmony pervades her dwelling: be her means large or small, she has still something to bestow: her humanity extends to all around her; she never keeps the sempstress waiting for her work, or for her pay, and is too just to beat down the value of a necessary to obtain a luxury. A knowledge of her own defects instructs her to be merciful to those of others, and though her servants at first are not better than those of her neighbours, her patience and good management render them so at last; she has so early taught the infant at her bosom the duty of obedience, that his pliant will bends without distortion, and instead of rebellious brawls racking his father's heart, the well-trained child already imparts the consciousness of future happiness to his anxious parents: woman, in the quiet noiseless circle of her domestic and social duties, has even more to do with the future character of empires, than the mighty man, whose bolder brain and stronger muscle must fight life's battle till his life is done.

If woman but knows herself, she can work miracles; be she high or low, rich or poor, her influence is unbounded, if it be properly exercised: it is possible to combine a perfect fulfilment of arduous, literary, or other labour, with a devout and fitting attention to the more pleasing duties of a home-cherishing life; still, those women are certainly the happiest whose occupations and pleasures are strictly of a domestic nature; but no woman pursues a safe course who calculates her happiness to consist in any but the path of duty, while she remembers that the road to *real* renown lies not through mental endowments, however brilliant, or intellectual achievements, however great. The whole career of Mrs. Hannah More is a striking example of what can be effected by *one* woman; a woman neither high born, nor wealthy, nor beautiful, nor in what is understood to constitute genius—as highly gifted as many others whose names are histories; her dramas have had no sustaining power to keep the stage, and her poems, as poems, are little more than amusing trifles, but her 'Cheap Repository,' her book on 'Female Education,' her 'Observations on the Manners of the Great,' and her 'Practical Piety,' despite, as we have said, some occasional conventionalities, are the temples in which her memory is enshrined; and when we recall the formation of those Poor Schools,—when we remember that neither the time bestowed upon them, nor upon her literary pursuits, prevented her fulfilling her duty to the

'Great Father of all,'

in whom 'she lived, moved, and had her being,'—when we learn how faithfully her domestic duties were discharged, while she was the benefactor of the poor, and the instructor of the ignorant,—when we remember what she was to society, and recall the kind, playful, unostentatious, womanliness, of her nature, we do greatly rejoice in the triumph of *usefulness*; we gaze with reverence upon the clear beacon fire she kindled, so different from the phantom lights that dazzle and betray, and we recommend most earnestly to our countrywomen the study of such a life, and its consequences, as opposed to the *malaria* of those unhealthy influences which, born of a degraded woman of genius, have, of late years, crawled from France into the literature of England.

* The fame of Hannah More has absorbed that of her four sisters—all admirable women, who laboured heartily and continually with her in the great work of improvement. Will Bristol ever erect a monument to commemorate her excellencies—or will it be content to trust her memory to the immortality of her works?

THE NATIONAL GALLERY.

THE National Gallery has received the acquisition of a picture by J. M. W. Turner, R.A. The subject is a view of the Dogana, Venice, and is well known to the amateurs of Art as one of the numerous and valuable collection of pictures of our native school formed by Robert Vernon, Esq., of Pall Mall. The reception and exhibition of a picture painted by this great artist into a gallery free to the entire population, is an occurrence in the artistic world of more than ordinary moment. If it had been painted by any other of our distinguished painters, there would be elucidated in its execution the received principles which have been the foundation of the greater part of the works of Pictorial Art, that have emanated since its revival, more than three centuries ago. Although the subject is one inferior in rank to historical composition, yet as it is capable of being invested with a considerable amount of ideality; it generates at once a comparison with the great master of landscape, Claude, in some degree; but infinitely more so with the universal painter of Venetian views, Canaletti; and, by a very happy tact, it is placed proximate to a pair of his recognised and original productions. To compare Turner's picture with either of these masters would be a labour of supererogation, because Turner is not the pupil of any school, nor the willing follower of preconceived ideas. His art is eminently imaginative, a creation of his own, unfettered by any laws enacted by theorists, untrammelled save by the precepts of perspective truth, and its inviolable application to natural scenes. On the first development of his powers the change was too sudden not to shock the conventionalities which had taken root in the public mind, as the absolute acquirements composing a painter's skill; and Turner appeared at an epoch when Art was certainly not otherwise comprehended. Neither the universal faculty of vision, nor literary accomplishment, nor an extensive reading of the history of Art-productions and the lives of its most renowned professors, can give a ready perception of the value of any deviation from the stringent exactions which have been commonly acknowledged to constitute the basis of Art-excellence. Thus has our endowed countryman been long misunderstood, and not unfrequently condemned, from this misunderstanding.

The appearance of Turner's picture in the National Gallery is a fortuitous occurrence in Art-instruction for "the many." Being placed among the works of the greatest masters that have hitherto arisen, it is impossible but that his vast and original genius will be strictly analysed and rigidly investigated. On the walls of the gallery it stands forth to the inquiring gaze of visitors, arriving fully armed with the sarcasms of a legion of small critics, and already baited to excess by the prejudiced and partial votaries of ancient Art.

To speak of Claude with any phraseology, devoid of adulation, is with the mass a sin approaching to heresy; and it is possibly neither wise nor justifiable to follow the romantic track of the graduate of Oxford, or attempt, like the author of "The Principles and Practice of Art," to show, in examples, how the compositions of this great master could be improved. For a great master Claude undoubtedly stands, and great he will always remain, as the leader and forerunner of poetical landscape painting, whatever genius or talent is now existing, or may hereafter be elicited.

Doubtless Claude never enjoyed the advantages of those beauteous combinations of the aerial elements which the skies of Britain so lavishly offer; and it is impossible to shrink from remarking upon the tameness, and somewhat mechanical forms of the clouds which Claude painted: the real excellence of his skies depends on the simple purity and truth of tone that reigns throughout. On the contrary, in Turner we have an unceasing variation of lines, and combination of the masses of clouds, full of movement or breeze, if exacted by the subject, always floating in redundancy of elegant form, and buoyant as the vapoury element of their creation. From this sky of Venice indicating both daylight and sunny effulgence, let the visitors to the National Gallery withdraw their eyes from proximity to the canvas, and retire six or seven feet from its surface. Look then at this sky, and you become sensitive to its freshness; you can understand the daylight of southern climes, breathe the rarefaction of its pure atmosphere, and feel elasticity of mind and limb pervade the whole being. With this joyous influence now seek the inner room, and contemplate the magnificent Claudes, magnificent even in the gradual decay of their primitive lustre. You may bow to the severe fidelity of hue, and render due homage to the classical grandeur of their composition; but the air is placid, the skies formally beautiful: there is no respiration, there is no vitality. To look at Venice in the Canaletti pictures, after viewing the "Turners," and a turn to the right hand brings them in view, you may see Venice daguerrotyped, invested with mere common place reality; but for daylight, or atmosphere, or truth of natural tint, the fancy reverts to the belief that you are looking at the "City of the Sea," from a glazed window of one of its decayed, abandoned, and desolate *Palazzi* thickly dimmed with the undisturbed dirt and exhalations of a couple of centuries. Since the pictures of Canaletti are universal favourites among collectors of every calibre, whether possessors of extensive galleries or merely the owners of a few drawing-room decorations, (and it matters little whether genuine or spurious, from their all avowing the same principle of treatment in light and shade,) it will be but a demand for justice to Turner, to examine some general details of execution they possess. The question might be asked if it were consistent with reality, that in broad daylight, with an Italian sun radiating on the face of a building, there should exist a murky blackened shade on the side forming the return from the angle,—or is it not the clique of low Art, violating Nature, for the sake of effect? That it is so performed in the utter ignorance of Art and its capabilities, is triumphantly displayed by Turner, who has lavished the lustre of light every where on his subject, circulating round, and in, and about every part of the architectural objects in the combined scene of the Dogana and the adjacent islands of the Lido. Then the reflections of these Marble Palaces and Temples of Christian Worship, how illusive do they appear in the aqueous stream that glides along, and how bewitchingly a few stray, apparently accidental, thin streaks of colour, actually forming small prominences on the surface of the canvas, give perfect movement and ripple to the lucid blue waters of the Adriatic. It would be absurd to institute comparison with the painting of the water of the Grand Canal, in the neighbouring picture by Canaletti; the succession of small regular curved lines, like the scales of a salmon or carp, to imply motion on the surface, is mere child's play, a pitiful excuse for the absence of natural verisimilitude. In Turner's representation of the transparent element there is little colour; the elongated reflections from the dazzling buildings, and from the groups of boats and figures, occupy nearly the whole of space devoted to its treatment, broken only by some occasional touches of pure blue, which would be offensively intense, if they were not governed by a group of small inanimate objects, most artistically placed on the slip of Quay in the foreground. The dazzling and brilliant bit of orange, although scarcely more than a speck, with its other small adjuncts of positive colour, harmonise the whole of the cool hues of the foreground; the warm tones of the boats and figures in the central portion, contribute their consequence to balance the cool grey in the extreme distance, forming a scale of colour redolent of glowing brilliancy, pregnant with the more perfect involutions of chiaro scuro, lavished on the canvas with a power of hand spurning the agency of dark shades, and darker shadows.

The unlearned in Art will more readily appreciate the grandeur of talent and extent of genius in this picture; because they will judge naturally, and from the impression it creates. The amateur who blindly pins his faith to some dogma of former invention, or system of manipulation, may find the task more difficult, and affect to sneer out of the mental dilemma. The day is past for gaining the representation of light by the contrast of darkness in Pictorial Art; the trick is worn out. We all know that the glorious luminary of Heaven sheds its powerful rays over the broad face of the Earth, lighting those surfaces, which do not receive them direct, by a reflected brilliancy. Turner is the pupil of Nature, and if ever an artist appeared to depict her enchanting scenes, with sunbeams on his pencil, it is Turner.

The accession of Mr. Vernon's pictures to the public collection will identify the British School among the European Schools of Art, and render it no longer a question of pretension. With the official recognition of the influence of the Fine Arts upon the morality, refinement, and commercial prosperity of the people, surely the time is arrived when no mean parsimony of motive, or urgency of monetary difficulty, should retard the establishment of a National Gallery, upon a basis worthy of the greatness of the nation. To conduct so grand a purpose with the certainty of successful result, demands at the outset, the founding of a determined system of progress, to the final destination of the Institution. Hitherto it appears to have been a perfect matter of uncertainty, if not, of occasional impulse or caprice, when, and what additions should be made to the collection: consequently, many valuable opportunities have been allowed to glide tranquilly away, perhaps never again to offer. Shortly after the founding of the National Gallery by the purchase of Mr. Angerstein's pictures, the collection formed by the late Lord Radstock was brought to public sale. A number of capital works were included in it, besides a few of the highest importance. Mr. Seguin, the then Keeper, waited on Lord Liverpool, to urge the purchase of some of the examples, to be added to the National Gallery; Mr. Byng, the late member for Middlesex, was present at the interview. Lord Liverpool declined advancing any sum from the public purse, urging the impropriety of the act, when considerable distress existed in Manchester, but Mr. Byng interfered, and proposed to purchase two of the most renowned pictures; one, a "Holy Family" by Julio Romano, and the other, a Portrait by Parmegiano, and to keep them until the Government would feel justified in making the acquisition. Mr. Byng purchased these two works at the sale, and they remained in his possession, and have since his demise, passed to his successor. Many other occasions have subsequently arisen, with equally fruitless indifference; the total number of pictures which have been purchased by the Trustees since the foundation in 1824, amounting to no more than twenty-nine, up to the present period. As regret for past omissions tends to no other useful end than giving a more enlarged impetus to future operations, it becomes useless to dwell upon a subject so uninviting. The dispersion of the Redleaf Collection, which will take place in the spring of the present year, is one of those rare opportunities, it may be hoped, which will not be passed by with indifference; but that our National Gallery will be largely endowed with the fine works therein comprised. The small number of examples we possess of the Dutch and Flemish school is discreditable to a Public Gallery belonging to a Nation, and the more so from the widely apparent advantage it would operate on our own School of Painting; which, whatever may be written, enforced, or dogmatised about High Art, is essentially of a different scale, perfectly analogous with the principles and theories of the ancient Dutch and Flemish Painters. Yet the acquisition of the Jan Stein and the Wouwermans offered by Lord Ellesmere was negatived, notwithstanding the gallery does not possess a single example of these great masters; and the two which were thus made attainable, are unquestionably among their finest and most important productions.

The impediments which have hitherto operated against the accession of many remarkable works of Art to the gallery, have undoubtedly been the sensitiveness of the Trustees in choice, and the tardiness or disinclination of the Treasury authorities to advance the amount of money required. The observation made by Sir R. Peel, shortly after the purchase of the picture attributed to Holbein, that "in future the Trustees would avail themselves of the opinions of competent persons," appears, if it were acted upon, to be the only feasible process to restore animation after the long inertness of action. The public could not be otherwise than fully satisfied if a jury (as our French neighbours term it) were assembled to give judgment on works of Art proposed to be purchased for the National Collection; the constitution of that jury might not be a matter very feasible; but the difficulty could no doubt be overcome; it would, as a matter of course, consist of artists and connoisseurs, aided by competent and honourable picture-dealers, who would be paid for their opinions.

Since the foregoing was written, the "Turner" has been shifted to the opposite small room, and is now hung beneath the Canaletti bequeathed by Dr. Simmons. The dazzling brilliancy of our great Painter appears to overwhelm every picture in the predicament of juxta-position with it, and will probably not now find a final resting-place.

EXHIBITION OF LITHOGRAPHY.

SOCIETY OF ARTS.

A COLLECTION of examples of Lithographic Art was opened to the public in the Great Room of the Society of Arts, from December 27th, until January the 15th. Although all the best efforts of the Art that have appeared of late years have been reviewed in the Art-Union, we were glad of an opportunity of reconsidering them comparatively. To speak briefly of the progress of lithography among us, we may say that it has advanced to water-colour drawing, and even now aspires to emulate mezzotinto engraving. Elaboration with the point is, in some degree, superseded (though for certain effects the point cannot be dispensed with)—an issue of the practice of our water-colour artists. On the Continent the point still prevails, and is essential to head and figure drawing; the productions of foreign artists in this sense are eminently beautiful; but in all the best attributes of landscape-lithography, our own artists are unrivalled. This highly interesting exhibition presented everything of merit that has, during many years past, been executed; the room was hung with prints of the highest order of excellence, and tables everywhere covered with the many valuable productions which have—especially of late years—been brought forward in this department. On the evening of the opening of the Exhibition, a very interesting paper on the subject was read by Mr. Smith Williams, in which lithography was reviewed from its accidental discovery to its latest improvements. The merit of the discovery is due to Alois Senefelder, the son of an actor at Munich, and himself an aspirant for histrionic fame; but he forsook the stage to try his fortune as a dramatist: and not being possessed of the means of defraying the expence of printing his pieces, among various contrivances to discover a substitute for printing, he hit upon a method of writing them in inverted letters on thin slabs of Kelheim stone, which having covered with a black composition like etching-ground, he wrote on it with a steel pen, and having applied acid to bite in the writing, took impressions from it. This use, however, of the stone, was not lithography—it was merely etching on stone; but this application of the medium led to the discovery of the Art we call lithography, by a fortuity thus stated by Senefelder himself:

"I had just succeeded in my little laboratory in polishing a stone plate which I intended to cover with etching-ground, in order to continue my exercises in writing backwards, when my mother entered the room, and desired me to write her a bill for the washerwoman, who was waiting for the linen. I happened to have not the smallest slip of paper at hand, as my little stock of paper had been entirely exhausted by taking proof impressions from the stones, nor was there even a drop of ink in the inkstand. As the matter would not admit of delay, and we had nobody in the house to send for a supply of the deficient materials, I resolved to write the list with my ink prepared with wax, soap, and lampblack, on the stone which I had just polished, and from which I could copy it at leisure. Some time after, I was just going to wipe this writing from the stone, when the idea all at once struck me to try what would be the effect of such a writing with my prepared ink, if I were to bite it in the stone with *aquafortis*; and whether, perhaps, it might not be possible to apply printing ink to it in the same way as to wood engravings, and so take impressions from it."

He acted at once upon this conception and succeeded, and thus was lithography invented; the practice consisting in drawing or writing with grease on the stone, and taking impressions from it. We cannot here speak of the difficulties which were surmounted by the perseverance of Senefelder in rendering his invention available; the first profitable application of the Art was in printing music. Among the earliest important results of the invention, in this country, were some plates to Belzoni's Travels, printed by Hullmandell, who has done more in improving lithography, and rendering it available to artists, than any other person that may have ever interested himself in its progress.

Before speaking of the merits of the lithographic productions of the progressive periods since its introduction into this country, Mr. Williams described the practice of the Art. The stone is a sort of calcareous slate of a close texture, hard and brittle, and splitting into slabs or plates of even thickness; it is tenacious of grease, and imbibes water with avidity. These qualities have been found united in the stone of the Bavarian quarries, and as yet no other has been found suitable for lithography. The surface of the stone is prepared for working on, by being polished for pen and ink work, or granulated for crayons; the drawing is made upon it with greasy ink or chalk, after which the surface is subjected to the action of dilute nitric acid, which operates by decomposing those parts left exposed, so bringing the drawing into slight relief, and at the same time rendering the stone more permeable to water. The black of the chalk or ink drawing is then washed out with turpentine, leaving only the grease in the stone; a wet sponge is then passed over it to keep the surface moist, and the printing ink is applied with a roller; as the grease in the stone repelled the water, so the water in turn repels the greasy ink, which, though it is applied to every part of the surface, is taken up only by the drawing. When the drawing is properly charged with printing ink, a sheet of paper is laid upon it, pressure is applied, and an impression of the drawing which has been made upon the stone is produced. Whatever differences in manner or effect may be given to works in lithography, these are peculiarities of feeling and manipulation; the basis of the process is in all identical: it is the degree of affinity of the stone for grease which constitutes its fitness for lithography. We have in few words described the process, but to secure success many nicetics must combine, and experience alone can lead to any result at all valuable: such is the perfection to which the Art has been carried. On its introduction into this country the progress of lithography was slow, while on the Continent it soon attained to a degree of excellence beyond which it has not attained to any more signal maturity. The cause of its being thus readily taken up on the Continent, was the difference in the system of education pursued by the artists of foreign schools, and those of our own, respectively. In France and Germany it was at once adopted by artists accomplished as figure-draughtsmen; in England it has been practised chiefly by our water-colour school, who have admirably adapted it to their feeling and various styles. The first English artist who made much use of lithography, was the late William Nicholson, who sketched landscapes on stone with great facility. Prout and Harding, two of our water-colour painters, highly distinguished for their masterly power, were among the earliest and most successful in the practice of lithography. The vigorous and picturesque pencilling of Mr. Prout, and his broad effects of light and shade, were most effective on stone—no artist has made a better use of lithography than Samuel Prout. The works of Harding are carried to a higher degree of finish; not content with merely sketching on stone, he produced finished pictures in black and white, admirable for their union of force and elegance, and remarkable for their striking effects of form and colour. The first work of any great pretension that issued from the press of Hullmandell, was the "Britannia Delineata," of which only one county, Kent, was published. It combined the powers of Harding, Prout, Hullmandell, and William Westall, and the drawings are beautiful, compared even with those of the present state of the Art. Among most highly finished works in lithography, are the productions of Mr. Lane, A.R.A.—these raised the Art to a consideration which it had not before enjoyed, as being characterised by an extraordinary nicety of finish, to which an Englishman had been unaccustomed in native works. In particular, we must mention, though we cannot do more, the names of Dickinson, Fairland, Gauci, Maguire, Morton, Sharpe, Slater, Wild, Taylor, Templeton, and others. Among portrait painters, who have drawn upon stone, are Eddis, Hayter, Ross, R.A., Linnell, Slater, and Wilkin. Many of the most valuable contributions to the study of natural history have appeared in the form of lithographic plates. Every device that ingenuity could suggest, has been adopted to enhance the effects of the Art, and to extend the compass of its powers. When Mr. Harding contemplated the publication of his "Sketches at Home and Abroad," he urged Mr. Hullmandell to suggest some means of graduating the neutral tints, so as to render the application of a printed tint available. An experiment was made, with results highly successful, and the beautiful character of these neutral tints called forth universal admiration; insomuch, that these productions were immediately followed by folio volumes of sketches by Roberts, Stanfield, Nash, Lewis, Sharpe, &c., &c.; and every volume of these productions was distinguished by effects new in lithography, and finally, the utmost perfection of the tinting process was attained in Roberts' "Holy Land." The Prize Cartoons just published, are among the most striking results of printing in neutral tints, or "tinted lithography;" these productions exemplify the value of the Art, as applied to the imitation, or reproduction of crayon drawings.

In the collection of works exhibited, we find every valuable and memorable production that has been executed in England; but we cannot help repeating the wish that the collection had been chronologically arranged.

One of those improvements to which we have alluded, is known as "Lithotint." As lithography, in its simplest form, is drawing with the pencil, or chalk, so lithotint is sketching in washes with the hair pencil. The absorbent nature of the stone was a great difficulty in the way of bringing it to perfection; this has, however, been obviated by the experience and perseverance of Mr. Hullmandell, and lithotint productions are highly spirited and beautiful. The latest, and most useful improvement, is that of drawing with the stump upon stone; this also owes its excellence to Mr. Hullmandell. The fifth class of the collection contains many very admirable examples of this method of working. As the greater part of these beautiful works has come under our notice at the period of their publication, we confine ourselves to a mention of a few of the titles only. The first class contains examples of the works of Harding, Lane, A.R.A., Bonington, Doyle, Sharp, Haghe, &c., &c. The second class consists of examples of printing in neutral tint, from two or three stones; among the works of this class were Roberts' Spanish Sketches, Harding's Sketches at Home and Abroad, Stanfield's Sketches on the Moselle, Nash's Old English Mansions, Prout's Sketches, Harding's Park and Forest, Haghe's Scenes in Belgium, Wilkie's Spanish and Oriental Sketches, Roberts' Holy Land, &c., &c. The third class consists of drawings printed in colours from several stones. The fourth class, of drawings in lithotint, among which we found Frederick Taylor's Sketches,—the Baronial Halls,—and works by Cattermole, Harding, Nash, Hulme, &c., &c. The fifth class contained beautiful specimens of the stump process, by Stanfield, R.A., Cattermole, Harding, Hulme, Leitch, Brocky, Fairland, &c. The sixth class consisted of transfers from old prints, drawings, &c., by the Anastatic process, which we, some time ago, described at length.

We may say that there has never been brought together a more valuable and beautiful collection of lithography, and by such exhibitions, this Institution will most materially serve the cause of Art. The subject was most ably illustrated by the lecturer, than whom we know no one better qualified to deal with the subject.

CORRESPONDENCE.

ARCHITECTS AND THE ROYAL ACADEMY.

MR. EDITOR,—You are accustomed to use such courteous terms, when speaking of Art and Artists, that I cannot but think the paragraph, p. 414 of your December number, respecting the Royal Academy's recent election of Associates, must inadvertently have slipped through your pen, or escaped your revision. It is said "the power to admit architects at all arises out of one of the old laws of the Royal Academy, that ought to be abrogated: it might have been necessary in former times, so to recruit their numbers, as regiments do by taking men under size, when applicants for enlistment grow scarce," &c.—"we have consequently another proof of the urgent necessity of reform in the constitution of the Royal Academy."

Does the writer advance the bold proposition, that an Academy of Fine Arts is complete without architecture?—and that the present race of architects are unworthy to take rank with the Painters and Sculptors of the day? If he maintains the former of these, I must own that he has a mind singularly constituted, for no one, who really understands what Art is, will for one moment admit that it consists of merely painting and sculpture, or that Ictinus the architect of the Parthenon was unworthy to be associated, as an

architect, with Phidias as a sculptor; or that the reputation of Apollodorus might not be envied by any painter or sculptor of ancient or modern times. The constitution of every Academy of the Fine Arts throughout Europe consists of the triad, not merely of two classes. I cannot conceive that the writer of that article has been abroad, or I would refer to foreign edifices and ask him, whether the Parthenon, the Coliseum, the Pantheon, among the ancients, or St. Peter's, or the Farnese Palace at Rome, or the Piazza di St. Marco at Venice, or the Basilica at Vicenza, among the moderns, do not as much affect the mind by their artistic treatment, and produce as exalted emotions, as any productions of the most eminent painters or sculptors. But let us consider for a moment Westminster Abbey, Greenwich Hospital, or Whitehall Chapel, and I would ask if the architects of such creations of the intellect may not rank with our other artists? There is a hemicycle in the Académie des Beaux Arts at Paris, painted with a fine series of the most eminent artists of all countries, and whom, Sir, do you think has been selected by the painter to represent the artistic intellect of England?—Inigo Jones—and not any of our painters, not one of our sculptors!* Again I would appeal to the present constitution of the Royal Academy and ask, whether a Barry, a Cockerell, or a Gandy, be artists so *under-size*, that they are not worthy to be the colleagues of,—I care not whom you may select as the most eminent of the academicians? Perhaps the writer of the paragraph may not be aware, that at a time when, under Reynolds, the Royal Academy was torn to pieces by the misunderstandings which arose amongst its members, King George the Third appointed Sir William Chambers, the architect of that fine building, Somerset House, to be the President, until harmony was restored to the disorganised Institution.

I trust that the author of this paragraph will upon reflection see reason to correct his opinion, and will acknowledge, that no Society can truly represent the circle of the Arts from which architecture should be excluded; and that the distinguished men of the profession are entitled to be esteemed worthy, as they have ever been by the most eminent patrons of Art, to take rank with the most illustrious of their brother artists. The sentiments promulgated in the paragraph are unworthy a liberal mind, and calculated to excite feelings utterly at variance with those noble generous sentiments, which should distinguish the lovers and followers of the Fine Arts.

Believe me, dear Sir,
Very faithfully yours,
THOMAS L. DONALDSON.

P. S.—I have alluded only to the general principle laid down by the author of the paragraph; and have purposely avoided the personal question, as it affects Mr. Sydney Smirke. The profession at all events acknowledge the wisdom of the selection, and recognise his talents as fully entitling him to the Academic distinction conferred upon him.

[In the article to which Mr. Donaldson refers, we argued against "the impolicy and injustice" of electing architects into the Royal Academy, while so many able and popular artists were candidates for Academic honours. Notwithstanding the view taken of the matter by our respected correspondent, and by another architect who has protested against us in terms equally strong, but equally courteous, in the *Builder*, we feel it our duty to reiterate the opinion we expressed. We repeat, that architects receive professional distinctions from Societies more directly their own, and are, for the most part, profitably employed, as soon as they achieve celebrity sufficient to justify their election into the Academy; and we contend, that while such men as Lance, Harding, Richmond, Lauder, Stone, Harvey, Linton, Cooke, Bright, Thornburn, J. Bell, and others, were candidates for admission, it was the duty of the Royal Academy (to say nothing of their interest) to have preferred one of them. The list of candidates submitted to the Academy, in August last, contains the names of *four* architects, *thirteen* sculptors, and *forty-six* painters;—yet one painter and one architect were selected to supply two vacancies! It would be worse than absurd to speak in terms other than those of high respect of a Profession worthy of all honour; but our arguments apply to the present very limited number of members of which the Academy is composed; precisely the same now—when artists by profession have increased twenty-fold—as it was at its formation, not far short of a century back, when architects had no Institution that conferred honorary distinctions. A better remedy for the evil would undoubtedly be to make additions to the Royal Academy; but this not being done, or likely to be done, without the interference of Parliament, it is, we contend, unwise and unjust to put aside artists such as those we have named, and who have been annual contributors to the Exhibition, some of them upwards of twenty years, and who have been sick of "hope deferred" for, at all events, the half of that period. Take such a man as Mr. Lance, who, in his class of Art, surpasses every artist of ancient or modern times; and who, if he had been fortunate enough to have been born in Belgium, would long since have enjoyed all the honours a country proud of his genius could confer upon him;—take again such a man as Mr. Harding, whose written treatises on Art are valued throughout Europe, and who as a landscape painter has few equals living or dead;—take again, Mr. Thornburn, confessedly the best miniature painter of the existing age and of any country; we might add largely to the list, but it is sufficient for our purpose to show that while such artists await admission, it is neither wisdom nor justice to admit an architect into the Academy. We marvel somewhat that architects do not see the matter in this light. The critic in the *Builder*, on commenting upon our assertion that "architects do nothing to uphold the Academy, to augment its funds or to extend its fame," asks, "will not the designing of and carrying on successfully to its completion such a building as the Houses of Parliament, do as much towards extending the fame of the Academy (being the work of one of its body) as any painting or piece of sculpture ever produced by it?" But the writer forgets that when Mr. Barry obtained the commission (so rightly adjudged) to build these Houses, he was neither a member nor an associate of the Academy; and we may be justified in demanding to know (without disrespect to that truly great and accomplished gentleman), in what single instance his talents have been useful to the Academy since his election? But that is by no means the main point at issue: every architect who is elected keeps a painter or a sculptor out of the Academy; and this we contend is an evil which the Academy is bound to avoid.]

* Mr. Donaldson is not aware that this selection of a representative of British Art is considered in Paris to have been a deliberate but most unworthy sneer at the painters and sculptors of Great Britain; concerning whom M. Delaroche is, unhappily, profoundly ignorant. The great artist of France, indeed, knows nothing whatever of the works of British artists. We had a long conversation with him on the subject last year, and found he was acquainted with the best of them only through the medium of the engraver.

PROCEEDINGS AGAINST ART-LOTTERIES.

SIR,—It is because I have the highest faith in your impartiality, and not only a sense of your love of justice, but an assurance that your devotion to the cause of Art is too sincere to admit of your being duped willingly into a maladvocacy of any course connected with it, that I now address you in an earnest and kindly spirit upon the subject of the relative positions of the Printsellers' Association, as a deceiver towards the public, and an oppressor towards myself.

A paragraph which appeared in your valuable and influential Journal, has extensively led the public to the belief that proceedings had been taken against me at the suit of the Crown, and under an Act, which must have contemplated on my part, some violation of laws, which I have too much respect for my social position to infringe.

It is right to tell you that you have been led, probably by the criminal, because false, representations of an irresponsible body, into this injurious belief; and it is further my duty to relieve you of your error.

The Government has not taken any proceedings whatever against me,—the Attorney-General has not lent his name to assist the voluntary iniquity of a private oppression,—the public, whom I have ever served, make no complaints against me, but the Printsellers' Association has placed itself in the wanton strait of becoming my private suitor, and has met with an amount of honest resistance, and determined self-defence, which will fix upon it all the weighty consequences of this desperate manœuvre.

Their conduct as a monopolising body, without any patent right, or chartered privileges, or public immunities, has pushed against me a question of trade, (in which I have had to take my own part, and the part of the public), with an inconsiderateness approaching the bounds of personal malice and private injury; and their reward while I have been on the defensive, appears to be discomfiture and defeat; should they lead me to become the *attacking party*, the results to their position may be more important still.

It is right therefore that I should give you to understand that mine is a personal trade dispute, and by no means a public prosecution.

I have the pleasure, or, perhaps I should say pain, to enclose you the insolent, overwhelming, and autocratic bye-laws of the Printsellers' Association. They are directed so completely against the right of private judgment, and the freedom of trade competition, that I am sure you can neither approve their spirit, nor take part with a banded confederacy of monopolists, who have failed in adding my name to the number of those who array themselves against the principle of providing society with cheap and easy access to the beautiful Temple of Art.

Yours faithfully,
M. PARKES.

[We have thought it just to Mrs. Parkes to insert this letter without, however, meaning to treat a very tender subject, that, we presume, will soon be before the public in the form of proceedings at law. The paragraph in our Journal to which she refers, was by no means designed to convey an impression that her prosecutor was the Attorney-General. The private parties who have promoted the suit against her may have been actuated by public motives. We are not conversant with the nature of her plan—her Art-Distribution, or Art-Lottery, or whatever it may be called; but we hold to the opinion we long ago expressed, that those who assist in circulating good engravings among the multitude, are public benefactors, and that it is an error on the part of publishers to imagine that their interests are thus injured. We shall, no doubt, be called upon to revert to this matter.]

ASYLUM FOR AGED GOVERNESSES.

So greatly of late years have our public Charitable Institutions increased, that it would seem as if England were making expiatory sacrifices for past ages of neglect: we are continually discovering and atoning for sins of omission; we now marvel that, for so long a period, patients in consumption had no hospital for cure, or refuge for comfort; we have learned to consider the cruelty of condemning men and women to unnecessary toil for sixteen hours together, in shops; we have seen the folly of permitting Death to gather heaps of disease in the alleys and lanes that surround our palaces; and have, at length, acted upon the duty of providing an Asylum for aged and decayed Governesses—persons who while conferring the greatest of all blessings are rarely or never enabled to provide against "the rainy day," which to them is sure to come. We would fain direct, in the columns of this Journal, the attention of its readers to one of the best and most needed CHARITIES of modern times.

The projected Asylum for Aged Governesses is a merciful appendage to the Governess' Benevolent Institution: the State having declined to interfere (as it does in other countries) in organising a system that would secure to families properly qualified and duly accredited ladies to perform the duties of home education, and to direct moral as well as social and intellectual training, it devolved upon private zeal and benevolence to move in the matter; the Governess' Benevolent Institution has thus been associated with a College in which Governesses pass voluntarily through an ordeal, by which their qualifications are ascertained, and which cannot fail to induce confidence in those to whom is intrusted the important task of forming the minds, guarding the tempers, and directing the hearts of the young: in short, conducting education in all its various and distinct departments.

The statements of this admirable Institution have been for some time laid before the readers of our Journal, who have thus had frequent opportunities of observing its progress; but while the patrons and directors afford temporary assistance in the too frequent cases of distress; while "The Home" in Harley-street is indeed *a home* to those who need such a protection, until they obtain certificates and situations; while they grant annuities twice a year to a certain number of aged candidates; and while they are "instant in season and out of season," in the glorious labour of this good work, they also desire to build an ASYLUM FOR AGED GOVERNESSES—for those who, having, during a long life of labour, undergone all THE DUTIES AND CARES OF MATERNITY WITHOUT REAPING ANY OF ITS ADVANTAGES, have no child to steady their footsteps along the down-hill of life, no dutcous hand to smooth their pillow, no arm to lean on, no voice to retail the little business or news of the passing world to the deafened ear. And in addition to this, being the most entitled of all to sympathy, because, possessing accomplishments, they have no longer the power of exercising them for their own benefit; refined and sensitive,—

poverty, that has jostled with them through life, often insults, and tramples on their age. We do not impute any blame to those who were for a time as their own children; the teachers were remunerated according to agreement for the education they bestowed, and so far justice is satisfied; but let it be rememered that they ministered to the advantage of the great whole of society—

"Inasmuch as ye did it to one of these little ones, ye did it also unto me!"

We are too apt to limit our views of all things,—to consider families as distinct, and not as portions of one great family; every well-educated, well-regulated household is of national importance; all well-trained, honourable boys, all domestic, pure-minded girls,—jewels dropped into the national casket, increasing its national wealth,—are indebted to female instruction and influence for their earliest and most enduring impressions. Are we then to suffer those ladies, who, from the poverty of pocket, or poverty of mind of their employers, or from circumstances over which they have no control—who have laboured so honourably, and so profitably for us—to find their last resting-place in a lonely garret, or the still more wretched workhouse? We appeal to mothers of families to look back to their own early days, and in reverence to those who taught them, who had patience with them, who made them what they are, to aid us in the erection of a shelter for AGED GOVERNESSES: we appeal to the young to devote their spare time, between this and May, in employments for them, so that if they have not money to bestow, their labour may be converted into money at THE BAZAAR which is to be held towards the end of May, or early in June, on behalf of this great object. Setting aside the editorial "We," *I* would gratefully and cordially appeal to those readers of this Journal, who have taught me to consider them as friends, by the generous sympathy and ready aid they have extended towards the Charities I have presumed to advocate. Long ago, I entreated contributions for the Bazaar that was projected for the benefit of the Hospital for the relief and cure of Consumption; again I asked your aid for my poor country in its time of starvation; the funds you placed at my disposal I remitted in small sums to cases of individual distress, or to those admirable Societies* formed upon the principle of *remunerative* industry, the only plan from which anything like improvement can be anticipated. Now I appeal to you for the sake of those to whom we are *all*, more or less, indebted—to those who have numerous claims upon them—to take what I have said into your consideration. I will, if permitted, forward a silver-collecting card to any one who will take charge of it, which can be returned with a post-office order for the amount kindly collected, on the first day of next May. The very smallest silver coin, given in the sweet spirit of Christian Charity, is as acceptable an offering in the sight of the Almighty, as if it were gold; every one who helps, adds a stone to the building; gifts of all sorts, "either in coin or in kind," will be of value; and I shall very gratefully receive and acknowledge any contributions that may be entrusted to me for THE BAZAAR, to aid which I am making preparations.

I only wish I could convey a just idea of the cases of distress which I know are laid before the Committee at each meeting, and treated with the utmost delicacy and consideration; I only wish that every eye that peruses this appeal could visit the Governesses Home in Harley-street, and inspect the plans for the Aged Asylum. Be it little or be it much, every one can assist. The meagre notice of one great Teacher (Hannah More), which is the result of a Pilgrimage to her residence—proves what can be effected by a well-organised will; and I am certain that neither man nor woman can reflect upon what we all owe our teachers, without feeling the desire—which moveth works—to shelter them from adversity during the evening of their days.

A. M. HALL.

The Rosery, Old Brompton.

* There are counters in the Soho Bazaar appropriated to the sale of Irish Work; and the specimens are so beautiful as to be well worth a visit. They are exhibited by the "Irish Improvement Society," and do great credit to the benevolent parties who have taken this mode of promoting their sale, and the employment consequent upon it. Miss Pulling, who attends the stalls, is anxious to give all information that may be desired.

THE VERNON GALLERY.

THE Trustees of the National Gallery have made their selection of the works presented to the nation by Robert Vernon, Esq., of No. 50, Pall Mall, and Ardington House, Berkshire. The necessary document has been drawn up and executed, and the collection is now, therefore, the property of the British people. Upon the magnitude and intrinsic value of this munificent gift, it is unnecessary to comment, but as the public cannot fail to take a deep interest in the subject, we think it well to print the document by which the Gallery is made over to the Nation, and append to it a list of the whole of the pictures selected. The event has but one drawback; in consequence of the severe and, at one period, alarming, illness of Mr. Vernon, it received his mark instead of his signature. We are happy to say, however, that he is now almost convalescent, and will, we trust, live to see the results of an immense expenditure of wealth, associated with taste and judgment and liberality unsurpassed in reference to Art, in a Gallery worthy of them.

This Indenture, made the Twenty-second day of December, in the year of our Lord One thousand eight hundred and forty-seven, Between ROBERT VERNON of Pall Mall, in the County of Middlesex, and of Ardington House, in the County of Berks, Esquire, of the one part; and the Right Honourable JOHN RUSSELL, commonly called Lord JOHN RUSSELL, First Lord Commissioner of Her Majesty's Treasury; the Right Honourable Sir CHARLES WOOD, Baronet, Chancellor of the Exchequer; the Most Noble GEORGE GRANVILLE LEVESON, DUKE OF SUTHERLAND, Knight of the Most Noble Order of the Garter; the Most Honourable HENRY MARQUESS OF LANSDOWNE, Knight of the Most Noble Order of the Garter; the Most Honourable SPENCER JOHN ALAYNE, MARQUESS OF NORTHAMPTON; the Right Honourable GEORGE EARL OF ABERDEEN; the Right Honourable FREDERICK JOHN EARL OF RIPON; the Right Honourable FRANCIS EARL OF ELLESMERE; the Right Honourable ALEXANDER BARON ASHBURTON; the Right Honourable NICHOLAS WILLIAM, BARON COLBORNE; the Right Honourable THOMAS SPRING, BARON MONTEAGLE; the Right Honourable Sir ROBERT PEEL, Baronet; the Right Honourable Sir JAMES ROBERT GEORGE GRAHAM, Baronet; Sir MARTIN ARCHER SHEE, Knight, President of the Royal Academy; and SAMUEL ROGERS, Esquire, Trustees of the National Gallery of Pictures, of the other part: WHEREAS the said Robert Vernon is desirous of dedicating to the public use and towards the promotion of the study and advancement of the Fine Arts, his collection of Pictures, Busts, Marbles, and articles specified in the Schedule hereunder written, together with those Pictures, when finished, for which commissions are given by the said Robert Vernon to the several artists, as named at the foot of the said Schedule, and for that purpose has requested the said Trustees to accept the same In Trust as hereinafter mentioned, to which the said Trustees have agreed: NOW THIS INDENTURE WITNESSETH, That the said Robert Vernon, in consideration of the premises and for divers other good considerations, doth hereby freely and voluntarily give, grant, and confirm unto the said Lord John Russell, Sir Charles Wood, Duke of Sutherland, Marquess of Lansdowne, Marquess of Northampton, Earl of Aberdeen, Earl of Ripon, Earl of Ellesmere, Baron Ashburton, Baron Colborne, Baron Monteagle, Sir Robert Peel, Sir James Robert George Graham, Sir Martin Archer Shee, and Samuel Rogers, their executors, administrators, and assigns, All and singular the Pictures, Busts, Marbles, and articles whatsoever specified and enumerated in the Schedule hereunder written, with those Pictures, when finished, for which commissions are given by the said Robert Vernon to the several artists as named at the foot of the said Schedule, To hold the same unto the said Lord John Russell, Sir Charles Wood, Duke of Sutherland, Marquess of Lansdowne, Marquess of Northampton, Earl of Aberdeen, Earl of Ripon, Earl of Ellesmere, Baron Ashburton, Baron Colborne, Baron Monteagle, Sir Robert Peel, Sir James Robert George Graham, Sir Martin Archer Shee, and Samuel Rogers, their executors, administrators, and assigns, Upon and for the like trusts, intents, and purposes upon which they hold or are possessed of the several Pictures and other articles composing the collection of the National Gallery; And all the said Pictures, Busts, Marbles, and articles whatsoever, to the said Lord John Russell, Sir Charles Wood, Duke of Sutherland, Marquess of Lansdowne, Marquess of Northampton, Earl of Aberdeen, Earl of Ripon, Earl of Ellesmere, Baron Ashburton, Baron Colborne, Baron Monteagle, Sir Robert Peel, Sir James Robert George Graham, Sir Martin Archer Shee, and Samuel Rogers, their executors, administrators, and assigns, against him the said Robert Vernon, his executors, administrators, and all and every person and persons whomsoever, the said Robert Vernon doth hereby and shall and will warrant and for ever defend by these presents; Of all and singular which said Pictures, Busts, Marbles, and articles the said Robert Vernon hath put the said Lord John Russell, Sir Charles Wood, Duke of Sutherland, Marquess of Lansdowne, Marquess of Northampton, Earl of Aberdeen, Earl of Ripon, Earl of Ellesmere, Baron Ashburton, Baron Colborne, Baron Monteagle, Sir Robert Peel, Sir James Robert George Graham, Sir Martin Archer Shee, and Samuel Rogers in full possession by delivering to George Saunders Thwaites, Esquire, Secretary to the said Trustees, and Assistant-keeper of the National Gallery, for and on behalf of the said Trustees, one of the said pictures, that is to say, "Venice" by Turner, at the time of the sealing and delivering of these presents in the name of the whole. In Witness whereof the said parties to these Presents have hereunto set their hands and seals the day and year first above written.

The SCHEDULE referred to by the above-written Indenture:—

IN THE FRONT DINING-ROOM.

S. COOPER. 'Farm-yard with Cattle.'
CALLCOTT. 'The Old Pier, Littlehampton.'
WILKIE. 'The Peep-o'-Day Boys' Cabin.'
GAINSBOROUGH. 'Landscape, Sunset.'
HILTON. 'Rebekah and Abraham's Servant at the Well.'
WILSON. 'Landscape View in Italy.'
MACLISE. 'The Play Scene, Hamlet.'
GAINSBOROUGH. 'The Watering Place.'
COLLINS. 'Happy as a King.'
S. COOPER. 'Scene in Cumberland, Mist clearing off.'
PICKERSGILL. 'A Syrian Maid.'
WARD. 'Lake and Tower in De Tabley Park.'
E. M. WARD. 'The South-Sea Bubble.'

BUSTS.

CANNING. 'Baily, after Nollekens.'
NEWTON. 'Baily, after Roubilliac.'
DUKE OF WELLINGTON. 'Baily.'
MARQUESS WELLESLEY. 'Bacon.'
DR. JOHNSON. 'Baily, after Nollekens.'

IN THE LIBRARY.

STOTHARD. 'The Vintage.'
STOTHARD. 'Midsummer Night's Dream.'
Sir T. LAWRENCE. 'Unfinished Portrait of the Dowager Countess of Darnley.'
LOUTHERBOURG. 'Lake Scene in Cumberland, Evening.'
STANFIELD. 'Sketch for the Battle of Trafalgar.'
NASMYTH. 'Cottage formerly in Hyde Park.'
LEE. 'The Cover Side.'
BONINGTON. 'Venice.'
UWINS. 'Neapolitan Wedding.'
L. HAGHE. 'The Council of War, the Hall of Courtney.'
SHEE. 'Portrait of Thomas Morton, Esq., Dramatist.'
LAWRENCE. 'Portrait of John Fawcett, Comedian.'

IN THE FRONT DRAWING-ROOM.

HILTON. 'Study of a Head.'
UWINS. 'The Little Brigand.'
STANFIELD. 'The Entrance to the Zuyderzee.'
MACLISE. 'Scene from Twelfth Night—Malvolio, Olivia, Maria.'
HILTON. 'Study of a Head.'
RIPPINGILLE. 'A Female Head.'
JONES. 'Town House, Place, and Buildings in Utrecht.'
CALLCOTT. 'The Dutch Village.'
TURNER. 'The Lake of Avernus, the Sibyl, and the Golden Bough.'
GOODALL. 'The Tired Soldier.'
LINNELL. 'The Windmill.'
WEBSTER. 'The Truant.'
WITHERINGTON. 'The Crown of Hops.'
ETTY. 'Bathers and Swan.'
GOODALL. 'The Village Festival.'

EASTLAKE. 'Christ weeping over Jerusalem.'
CALLCOTT. 'Port of Leghorn, the Gate leading to Pisa.'
WYATT. 'Lady and Dog.'
CALLCOTT. 'The Wooden Bridge.'
WILKIE. 'Reading the News.'
MULREADY. 'The Last In.'
COOKE. 'Dutch Boats in a Calm.'
WILKIE. 'Woodland View.'
STOTHARD. 'Nymphs binding Cupid.'
HILTON. 'Cupid and Nymphs.'
TURNER. 'The Prince of Orange off Torbay, Nov. 4, 1688.'
NEWTON. 'The Casement.'
MULREADY. 'Fair-Time.'
DUBUFFE. 'The Surprize.'
LESLIE. 'Sancho Panza in the Apartment of the Duchess.'
C. LANDSEER. 'Clarissa Harlowe in the Sponging-House.'
BIRD. 'The Raffle for the Watch.'
SHEE. 'Infant Bacchus.'
TURNER. 'Ducal Palace, Bridge of Sighs, &c. Venice; Canaletti painting.'
CALLCOTT. 'The Young Farmer's Return from Market.'
GAINSBOROUGH. 'Cottage Children.'
PHILLIPS. 'Wood Nymph.'
DANBY. 'The Fisherman's Home.'
LANCE. 'Red Cap.'
LANCE. 'Fruit, 1847.'
WILKIE. 'The First Ear-ring.'
ETTY. 'The Persian.'
ROMNEY. 'Portrait of Lady Hamilton as a Bacchante.'
CALLCOTT. 'Coast View.'
RIPPINGILLE. 'Head of a Monk.'
JONES. 'Lady Godiva preparing to ride through Coventry.'
WILKIE. 'The Bagpiper.'
ETTY. 'The Dangerous Playmate.'
STANFIELD. 'Venice.'
CALLCOTT HORSLEY. 'The Pride of the Village.'
PICKERSGILL. 'Portrait of Mr. Vernon.'

IN THE BACK DRAWING-ROOM.

JACKSON. 'Portrait of Miss Stephens.'
HART. 'Interior of a Polish Synagogue at the time of the Elevation of the Law.'
ETTY. 'Window in Venice during the Carnival.'
LANCE. 'Fruit, 1832.'
LANDSEER. 'Highland Piper and Dogs.'
CALLCOTT. 'After Vandervelde.'
CALLCOTT. 'The Benighted Traveller.'
HILTON. 'Study of a Head.'
REYNOLDS. 'The Age of Innocence.'
MULREADY. 'The Ford.'
COLLINS. 'Prawn Fishers.'
HOWARD. 'Portrait—the Artist's Daughter.'
JONES. 'Nebuchadnezzar and the Fiery Furnace.'
ETTY. 'Il Duetto.'
THOMPSON. 'The Dead Robin.'
HERBERT. 'Sir Thomas More and his Daughter.'
ETTY. 'The Saviour.'
ALLAN. 'Arabs dividing Spoil.'
ETTY. 'A Magdalene.'
LEE. 'Scene on the Coast of Lincolnshire.'
E. M. WARD. 'Dr. Johnson in the Ante-room at Lord Chesterfield's.'
TURNER. 'Venice.'
WILSON. 'View in Italy.'
LANDSEER. 'King Charles' Spaniels.'
WILSON. 'View in Italy.'
ETTY. 'Youth at the Prow, and Pleasure at the Helm.'
WEBSTER. 'The Dame's School.'
HERRING. 'The Scanty Meal.'
LANDSEER. 'Time of Peace.'
LANDSEER. 'Time of War.'

IN THE BOUDOIR.

ROBERTS. 'Interior of Burgos' Cathedral.'
ETTY. 'Candaulis, King of Lydia, showing by stealth his wife naked to Gyges.'
E. M. WARD. 'The Fallen Minister.'
LANDSEER. 'High Life'—'Low Life.'
CHALON. 'La Rose.'
LESLIE. 'Uncle Toby and Mrs. Wadman.'
WILSON. 'View in Italy.
WYATT. 'Galileo.'
NEWTON. 'Sterne.'
ETTY. 'The Lutist, Lady, and Attendants.'
STANFIELD. 'Lake of Como.'

ON THE STAIRCASE.

GIBSON. 'Hylas and the Water Nymphs.'
CHANTRY. 'Bust of Scott.'
MULREADY and MISS GOLDSMITH. 'Landscape.'
ETTY. 'Christ appearing to Mary Magdalene.'
STOTHARD. 'A mythological Battle.'
A. JOHNSON. 'Lord and Lady Russell receiving the Sacrament.'
WEST. 'Installation of the Order of the Garter.'
GEDDES. 'Dry Reading—Portraits of Terry the actor, and his Wife.'
MULLER. 'Egyptians.'
STOTHARD. 'Nymphs Bathing.'
REYNOLDS. 'Portrait of Sir Abraham Hume.'
P. WILLIAMS. 'Italian Peasants resting.'
E. LANDSEER. 'The Dying Stag.'
BRIGGS. 'The Treaty between the Spaniards and Peruvians.'
P. WILLIAMS. 'Italian Girl with Tamborine.'
STOTHARD. 'Sketch for the large Picture of "Intemperance" at Burleigh.'
LANE. 'The Enthusiast.'
SIMPSON. 'Study—the Head of a Negro.'
COOKE. 'A Coast Sketch.'
CRESWICK. 'The Way to Church.'
EGG. 'Scene from Gil Blas.'
HILTON. 'Editha and the Monks searching for the body of Harold after the Battle of Hastings.'
GAINSBOROUGH. 'Musidora.'
REYNOLDS. 'Portrait of Himself.'
F. R. PICKERSGILL. 'Una in the Cottage.'
FRASER. 'Interior of a Highland Cottage.'
GOODE. 'The Newspaper.'
CALLCOTT. 'Landscape and Cattle.'
NASMYTH. 'Landscape.'
CLINT. 'Falstaff and Mrs. Page.'
CONSTABLE. 'The Valley Farm.'
WITHERINGTON. 'Crossing the Brook.'
BRIGGS. 'Juliet and Nurse.'

IN THE SITTING-ROOM.

JONES. 'Battle of Borodino.'
EASTLAKE. 'Head.'
LINNELL. 'Wood Scene.'
SCOTT. 'London Bridge.'
SCOTT. 'Westminster Bridge.'

Commissions are given to EASTLAKE,
E. LANDSEER,
D. ROBERTS,
REDGRAVE,
MULREADY.

These Pictures, when finished, are to be added to the National Collection.

The mark ⋈ of Robert Vernon, (L.S.)

Signed, sealed, and delivered by the within-named Robert Vernon (the signature of the said Robert Vernon being expressed by his mark, in consequence of his being unable to write his name by reason of an attack of gout, which deprived him of the use of his hands), in the presence of us, John Jenkyns, Solicitor, 14, Red Lion Square; H. B. Raven, Treasury, Whitehall.

MEMORANDUM.—That at the time of the sealing and delivery of the within-written Indenture, full possession of the Pictures, Busts, Marbles, and articles within mentioned, was given by the within-named Robert Vernon to the Trustees within mentioned, by delivering to the within-named George Saunders Thwaites, for and on their behalf, one of the Pictures within mentioned, that is to say, "Venice," by Turner, in the name of the whole. Witness to the above delivery,

JOHN JENKYNS,
H. B. RAVEN.

We have examined this and the preceding sheet, to which we have placed our initials, with the Original Deed, and attest the same to be a true Copy thereof. Dated this 24th day of December, 1847.

H. B. RAVEN.
HENRY M. CRISPIN. } *Treasury, Whitehall.*

CHURCH DECORATION.

ART has been making rapid advances everywhere to influence the interior decoration of houses; its movements are sufficiently evident: there are few branches of manufacture that have not supplied proofs of progress; and even to the mere casual observer the shop windows of the several trades are full of witnesses. But the improvements in churches, although quite as great, are by no means as conspicuous; the subject is not one for very general comment. There are some persons unwisely suspicious, that decencies in the Sacred Temple are approaches to "the old superstition;" and various circumstances contribute to render late advances silent, rather than noisy; they are not, however, therefore the less marked, important, and salutary. We do not design to occupy our space, at present, by any argument on the subject; the head must be dry and the heart cold that would desire to deface, rather than to decorate, the Church—in which we assemble for the loftiest and most sacred of all purposes; and prefer coarse and unseemly articles of use to those in harmony and keeping with the place, and its holy and happy duties. Those, therefore, who would make their own houses receptacles of neatness, taste, and propriety, and keep the House of God mean, paltry, and indecorous in its furnishing, are unwise as regards their neighbours and themselves, and irreverent and ungrateful to their Creator.

We have, at this moment, to treat less of those higher sources of instruction—pictures—which are gradually making way into churches, than of those minor, but almost as essential, decorations which contribute to tranquillise the mind, and elevate the thoughts, when the heart is engaged in worship. The progress of improvement is proceeding gradually, but surely, in our churches; and while the artist is giving some, and the architect much, aid, the comparatively humble decorator is busily occupied in that work of restoration which brings back the better features of the ancient faith without its doctrinal drawbacks and its irrational observances. The object we are considering cannot indeed be expressed in language more fitting than it has received in the "Homily for Repairing and Keeping clean of Churches:"—

"If a man's private house wherein he dwelleth be decayed, he will never cease till it be restored up again; how much more then ought the HOUSE OF GOD, which we commonly call the CHURCH, to be sufficiently repaired in all places, and to be honourably adorned and garnished, and to be kept clean and sweet, to the comfort of the people that shall resort thereto."

These remarks are suggested by an examination of the productions for "Church Decoration," manufactured by Mr. Gilbert French, of Bolton—whose catalogue (accompanied by some examples) is upon our table. He has summoned Art to his aid; without absolutely copying the ancient forms, he has adopted them as his ground-work; and that which a century ago was produced only at great cost, machinery and modern resources, enable him to imitate and bring within the reach of even the churches of our villages. His list comprises "fair linen cloths," of satin damask, fine linen, or plain linen, prepared "with direct reference to use in the cathedrals and other correct ecclesiastical structures in England;" napkins embroidered and with appropriate devices; surplices; altar cloths, of various textures and colours, of "decent stuff" for humbler uses, of broad cloth and of velvet, embroidered* with sacred monograms and crosses suited to the architectural style of the church; cassocks, robes, hoods, bands, kneeling cushions, ecclesiastical carpets and pede-cloths, in great variety; the designs for which are, for the most part, borrowed from ancient encaustic tiles. In short, the productions of this extensive and well ordered establishment comprise all the several articles required for use in churches; and as many of our readers may desire information as to how such matters can be best obtained, we feel pleasure in discharging our duty by directing attention to the catalogue which Mr. French has issued, and to the high merits of the works he has sent forth—believing that few modern manufacturers have contributed more largely or more satisfactorily to the improvements which characterise the existing period.

* The embroidery (of which a book of specimens is before us) is novel and highly effective; it is of gold-coloured silk, and has all the character and advantage of gold, than which it is far more durable. No gold embroidery can be long exposed to the air without injury, being soon tarnished; the gold-coloured silk is liable to no change.

MINOR TOPICS OF THE MONTH.

The Royal Academy.—In proportion as probabilities increase that the Nation will be called upon to grant a sum of money for the erection of a National Gallery, objections and opinions increase in reference to the idea that the whole of the present structure in Trafalgar Square will be allotted to the Royal Academy. A long article on this subject in the "Morning Post" is entitled to consideration; not only because of the high character of the publication in which it appears, but because it is well written, and its arguments (however erroneous and indeed unjust) are very speciously put forth. We have, at present, no intention to reply to them; but if it be true, as therein affirmed, that an "application has been made by the Royal Academy for the entire possession of the building, the half of which they have been permitted to occupy," we believe that no move so likely to benefit British Art has ever been made by that body; and we shall earnestly rejoice if it be also true that "the application has been favourably entertained." It is notorious that the space at present in the occupation of the Academy, although sufficiently extensive to hang beneficially all the works contributed by the members (which never are or have been, as alleged in the "Morning Post," "the lumber of their studios"), is not large enough to give advantageous places to artists who are not members; and an apparently valid reason has therefore always been assigned for retaining the octagon room, and crowding the floor and the ceiling: evils which could not occur if double the amount of wall were devoted to the annual Exhibition. The writer to whom we refer desires to "turn out" the Academy; to let it shift for itself, and keep the whole of the Gallery for the nation. The *right* of the Academy to these premises, or to some premises, was established long ago: it is needless to debate the point afresh; but our complaint would be, not that the country does too much, but that it has done too little, for the Royal Academy—a Society which upholds and has always upheld the dignity of Art and given a status to the profession; which, with all its faults, is to British Art what the heart is to the human frame: any injury to it would be a national disaster. The spirit in which the article in the "Morning Post" has been written, may be gathered from the following paragraphs:—

"A large and increasing fund will prove that it has not been negligent of profit; and its expenditure, if watched, will show that its wealth is not squandered upon objects disconnected with its own immediate advantage. We hear most of its members, and most feel their influence, when there is a situation to be gained, or a job to be accomplished. Their public services are unknown, and, therefore, upon what plea is it that they now venture to solicit a public grant?"

"Royal Academicians send the lumber of their studios into the Royal Institution, and manage to engross the places which merit should command. We do not remember the year which, on visiting it, the Academy itself has not, in the hanging of the pictures, induced us to believe either the judgment was deficient, the principles were weak, or the prejudice was strong. We never left Trafalgar Square with the conviction that the place was consecrated to justice, or devoted to Art alone. The support which generous conduct naturally lends to professions is wanting, and before, to newly-asserted claims additional sympathy is ceded, some security surely is required to guard against its abuse."

"Numerous institutions, not so highly patronised, not so firmly organised, not so scrupulously pacted, or so largely supported, without the prestige of rank, the sanction of years, or the influence of fashion, but poorer in means, perhaps weaker in talent, and certainly less haughty in spirit—many such annually open their exhibitions, and pay rent for the rooms in which they are to be seen. The Royal Academy cannot be so reduced that it could complain if it were simply placed on a pecuniary level with other bodies; but, as its members are dissatisfied guests, we trust means will be speedily taken to make them either peaceable proprietors or contented tenants."

The injustice of such observations as these will be sufficiently apparent. We are by no means "thick-and-thin" supporters of the Royal Academy; but we protest against unfair, unmeaning, and utterly unfounded attacks upon the body, as calculated to defeat the purpose of those who would strengthen its power, by introducing into it such salutary reforms as consist with the improving spirit of the age.

The British Institution.—This Exhibition will open, as usual, early in February. We earnestly trust it will be an improvement on its predecessors of the last four or five years; and that we shall find more satisfactory evidence than hitherto, of judgment and impartiality in hanging. We have heard very few rumours that give us any means of judging as to the expected quality of the Collection; nor have we much reason to look for proofs of increased confidence on the part of the more established artists. It is, however, by no means agreeable to anticipate evil; we shall visit the Exhibition with anxiety and hope.

The Art-Union of London.—We believe we may announce that it is the intention of the Society to abandon the electrotype and to resort to engraving on steel; they contemplate engraving four plates (in order to obtain a sufficient supply of good impressions) from four different pictures: thus the complaint, so very general, that many of the prints are worn and poor, will be in future avoided. The Committee intend producing a bronze copy (small) from Chantrey's bust of the Queen: it will have the disadvantage of presenting Her Majesty to her subjects, about fifteen years younger than she is; but no sculptor has since approached the excellence of this work; and we understand it is the one which Prince Albert is desirous to see copied. No further correspondence has taken place between the Committee and the Board of Trade; but it is understood that the former are resolute in their resolve not to give way; and determine to reject the "suggestions" of the Board.

The Free Exhibition.—The building at Hyde Park Corner, intended to exhibit the works of the Society, is advancing rapidly; and the Exhibition will no doubt be commenced in May. We believe a prosperous career may thus be opened to many artists; and we earnestly hope—though not without some apprehensions on the subject—that they will not mar their prospects by want of harmony and the absence of a spirit of union. Rumours on this point are somewhat rife; at present, however, the wisest course we can take is merely to make reference to them by way of warning. There is already a pretty general opinion that artists either cannot or will not act together for the benefit of a great whole; we trust that opinion will not be strengthened by the issue of this experiment.

The Liverpool and Lancashire Art-Union.—The Prospectus of this Society has been submitted to us: it is most unsatisfactory, and strengthens rather than lessens our doubts as to the good faith of the "concern"—a mere trading speculation, against which the public ought to be on their guard. "The Shipbuilder, by Rembrandt," is announced as one of the great prizes: we have given its history, as far as we can trace it. "This picture has been put by the Committee at the *small sum* of 1500*l*." The second great prize is a beautiful statue in *marbel* (the "Committee" should learn to spell), by S. Manning, Esq., of "Prometheus chained to the rock," for a description of which subscribers are referred to the Art-Union Journal. We spoke highly of this work, and shall rejoice to see it executed in "marbel;" it is an honour to the accomplished sculptor. As one of the prizes it is valued, in the Prospectus, at 1500*l*.! We sincerely hope the sculptor has received, or will receive, for his work, half that sum; but we rather imagine his recompense will fall far short of it. Who "the Committee" may be we are not informed: we suspect it would be very difficult to find them; but the names of two Secretaries are given, one of whom is known as a picture-dealer. The following passage from the Prospectus is amusing:—

"Two fine Pictures, by Brocki, of 'The Repose,' and 'Little Brother,' painted expressly for this Art-Union (which have been engraved in the first style of art, by Gambart, Junin, & Co.), will be presented to the Subscribers."

The "pictures" are French lithographic prints, coloured; one of them is utterly repugnant to delicacy, the circulation of which, under any circumstances, is to be condemned. It is unnecessary to state, that "Messrs. Gambart, Junin, & Co.," are not "engravers," but dealers in foreign prints, who, no doubt, sold a lot of these "Brockis" to the "Secretaries." Altogether, the aspect of this concern is more than suspicious: it is one of those "Art-Lotteries" which Mr. Gambart, who is a leading member of the Printsellers' Association (now so active in suppressing private Art-Unions), should look to, forthwith.*

A Volume of Studies of Ornamental Design, is about to be issued by Mr. C. J. Richardson, F. S. A., one of the masters of the Government School. It is, we believe, to consist of examples of the best Greek, Roman, Byzantine, Gothic, and Cinque-cento ornament, in every branch of design, not only of decorations as applied to architecture, but of bronze, gold, and silver plate, painted glass, embroidery, furniture, iron-work, &c.; and will not, if we understand rightly, comprise original designs. In his announcement, the author states that "the rising taste for the Arts of Design, and the increasing demand for good and pure examples for study, have induced him to venture on the publication of a volume, as an attempt to illustrate those Arts, whether with reference to ordinary decorations or to manufactures. The idea is not new, since a book on a somewhat similar plan, intended for the instruction of designers in manufactures, has been published in a splendid and expensive form, under the auspices and at the expense of the Prussian Government." Pursuant to this plan, he proposes to give illustrations of ornament, whether applied to architectural decoration, or to the various objects in which Art has been employed to combine elegance with utility; to exhibit such objects in their general forms, and also in their details; to develope the principles of the best examples of Decorative Art in every mode of its application; in short, to give a selection of what may be considered the best examples of Ornamental Design, under whatever modifications may have been induced by the various circumstances which have influenced the general taste at different periods, and in different states of society. We shall look for this work with much hope that it will be a very useful auxiliary to the manufacturer and the decorator. Mr. Richardson has obtained high professional rank from his intimate acquaintance with the ancient masters of Art; we trust and expect that his selections will be judicious, and above all, practical—that he will study less to exhibit learning than to minister to daily wants.

The Vauxhall Hogarths.—Not many years ago, when appearances seemed to announce that Vauxhall Gardens would be invaded by brick-and-mortar speculators, a sale took place of some part of the decorative properties; and among other imputed curiosities, a few pictures, said to have been painted by Hogarth, which had been placed in the interior of the boxes elongating the grand walk, formed part of the lots accorded to the auctioneer's wand of dispersion. In a dirty condition from repeated coarse varnishings and other accidental dimmings, they were purchased by a broker who probably knew but little of Hogarth's art, and as from tradition and anecdote it was generally credited that Hogarth had really painted some pictures for Vauxhall Gardens, it would be but natural for an uninstructed jobber to put faith in having made a successful hit. Thus far every thing appears straight-forward and perhaps honest, but as these pictures are at present believed to be really by our admirable moralist of the brush, it may be useful to some, although disagreeable to others, to be informed that the truly original pictures were removed from the gardens a great many

* Since these remarks were written, we have received notice of action for libel from the attornies of "The Committee" of "the Liverpool and Lancashire Art-Union," for the article on that subject published in our January number. We have not considered it necessary to alter a single word in the warning concerning this affair which it is our duty to put forth; we abide the issue in perfect confidence. We have discharged a solemn and imperative public duty; we believe this, so called, "Art-Union," to be precisely one of these pernicious Art-Lotteries, which the Attorney-General is bound to prosecute: and in such prosecution (which we foresee) we shall be aiding and assisting by every means in our power. Of "the Committee" we know nothing: if there be a committee in existence (of which we have strong doubts), we have never heard the name of one of them—whom it is alleged we have "libelled:" one of the "Secretaries" we know by *repute*. We believe, in short, that the "Art-Union" is precisely such a scheme as we are bound in duty to the public to expose and decry; and we are not to be deterred from the discharge of that duty by any threats of legal proceedings: if we had been alarmed by such, we should long since have abandoned the course we have pursued—suffering fraudulent picture-jobbers, "Old Master" manufacturers, and the whole race of cheats in Art, to have continued their vile traffic undisturbed—for threats of all kinds, legal and personal, have been repeatedly conveyed to us.

years ago to Loughborough House, Stockwell, where they were the ornament of a small gallery of Art belonging to G. Barrett, Esq., and that *copies* of the subjects were made to replace them in the before-named boxes in Vauxhall Gardens. These have now become in all probability the "originals" which are a good deal talked about, and vaunted as jewels of immense pecuniary value.

Mr. Campbell, the sculptor, is about to execute a statue of the late Mr. Liston, to be erected at the expense of the friends and pupils of that eminent surgeon.

The Portrait of P. Corneille, painted by Lebrun, had long disappeared, to the great regret of the admirers of dramatic writing, and equally so to the lovers of Art. A member of the Academy of Rouen has lately discovered the lost treasure in the collection of an amateur, who was perfectly unacquainted with its double value to the literati and artists of France.

Richard Dadd.—The calamitous termination of the moral existence of Richard Dadd, was too impressive to be forgotten. Since the awful calamity that has consigned him for the remainder of his earthly existence to the abode of lunatics, he has not, in the absence of reason, forgotten that he was a painter. By the kindness of the governor of Bethlehem Hospital, he has been furnished with canvasses, colours, &c., and paints! But how?—with all the poetry of imagination and the frenzy of insanity—in parts eminently beautiful, but other parts, in madness, without method. How singular these outpourings of disease and mind will be to future collectors.

Statue at Brussells.—The commencement of the new year has been distinguished in Brussells by the ceremony of uncovering the statue of Andrew Vesalius, the celebrated anatomist, who lived in the early part of the sixteenth century. It is a whole length figure, cast in bronze, and erected on a pedestal in the open space at the termination of the Rue Royale, now called the "*Place des Barricades*." The design of the figure is by the sculptor, Joseph Geefs, and was cast by Roelandts. As usual on similar occasions, the ceremony was attended by the highest functionaries of state, and a parade of military force with martial music to animate the scene. The people of Belgium, since the consolidation of their nationality, appear sensitively alive to honour the illustrious men in Art and Science, who owe their birth to the Flemish provinces of former days; and this statue is but the sequence of similar testimonials to the distinguished names of J. Van Eyck at Bruges, Gretry at Liege, and Rubens at Antwerp.

Historical Picture, by Lucas Cranach.—We have been favoured, by Mr. Henry Farrer, of Wardour Street, the well known picture-dealer, with the sight of a most interesting and important work by this early and singular painter of the German school, which is not less interesting as a production of the Art of the Moyen Age, than for the historical importance of the subject. It represents a grand entertainment or *battue*, given by John Frederick the Elector of Saxony, the friend of Luther, to Charles V., Emperor of Germany, after the celebrated meeting of the Diet of Spiers, in 1544, at which the Emperor and all the Seven Electors were present, and where Charles formed the treaty that bound the Electors to assist him in his second expedition against Francis I.; after the Diet, the Elector of Saxony invited them to his summer palace, on the banks of the Elbe, and it is this Imperial visit that the painter so vividly presents to our view. Nearly in front we see Frederick the Elector himself, armed with his cross-bow,—his Imperial guest, the Emperor Charles V.; his brother, Ferdinand King of the Romans, and other Princes of Germany, engaged in the chase of an immense quantity of deer, who, being surrounded by the retainers of the Elector, are driven into a lake, on their escape from which they are shot at by the hunters. The lake is encircled by a thickly timbered forest. Beneath the branches are numerous other figures, including the Electress of Saxony, and the ladies of her court, who, from their covert, ply their arrows at the deer. In a boat on the lake are seen both of the Cranachs, and on the side of the boat is the date, 1545, and the Dragon, the monogram of Cranach. The painter might well introduce his portrait in this subject, for the historian particularly mentions that when the Elector went to meet the Emperor, the only person in the carriage with him was Lucas Cranach, or, as Frederick was wont to call him, "his faithful friend." On a first sight of this interesting picture, we exclaimed, How little in Germany have manners and customs changed! for just of such a nature were the entertainments given by the Duke of Saxe-Coburg, when he entertained his royal sister-in-law, Queen Victoria, with his grand stag-hunts, when hundreds of deer met their deaths,—so was it also in the days of Charles V. The painter, with all the fidelity of a Landseer, has beautifully finished the deer,—they are full of character, nor less minutely has the painter elaborated the foliage or the flowers that grow amidst the underwood of the forest—each so made out that the botanist might name every plant the painter figures. Equally interesting to the antiquary are the rich and singular dresses, both of the men and women, and the minute delineation of the weapons and ornaments; the reality of the representatfon, indeed, brings back most vividly the scene it is intended to commemorate, relating, as it does, to a time all-important to the Protestant—and to a family now so likely to be the fathers of a race of English kings. It is by far the most important work of the painter, having no doubt been painted either for the Elector of Saxony or for the Emperor Charles V.

Sale of Pictures by E. Landseer, R.A.—Three early pictures by this popular painter were sold by Messrs. Foster during the past month; they were the property of the late Mr. W. W. Simpson. One, a small painting on pannel, five inches by four inches, of "A Scotch Terrier with a Rat in his Mouth," sold for sixty-eight guineas. Another on canvas, called "Waiting for Orders," brought thirty-two guineas; it is a small full length portrait of Mr. Simpson's coachman. The third picture, called "The Paddock," represents an old chesnut horse and a white Scotch terrier near a pond, with a distant view of Windsor Castle. It is a finely executed work, full of character, and was knocked down at one hundred guineas. A large number of the earliest proofs from Mr. Landseer's pictures were also included in the sale; they realised high prices.

Government School of Design.—The School is not only manifesting signs of activity, but is carrying out some of the plans for its improvement, and exciting warm hopes of its onward progress. On the 21st of January Mr. J. C. Horsley, lectured on "Colour and Painting;" Mr. Townsend and Mr. Redgrave have both delivered lectures. We trust, that ere long, we shall be in a position to consider this subject fully.

Copies of Engravings, Paintings, &c. by juxtaposition. In 1842, Professor Ludwig Moses, of Königsberg, published some papers on Light, in which he showed that the vapours of mercury and iodine acted differently upon dissimilarly coloured surfaces. In pursuing these inquiries Mr. Robert Hunt discovered that any pictures could be copied from paper on metal plates, by juxtaposition, through the agency of mercury, iodine, and other vapourised bodies. This process under the title of Thermography, was published in the Philosophical Magazine of December 1842. Since that period the subject appears to have attracted the attention of M. Niepce, the son of the earliest experimentalist on the production of photographic pictures on metal plates, and in his hands a great degree of perfection has been attained. We shall return next month to this subject, for the purpose of showing all that has been done in these interesting, but little known, processes. In the mean time we hasten to put our readers in possession of M. Niepce's new processes, which promise to be exceedingly valuable. Upon submitting an engraving for about five minutes to the vapours of iodine, at a temperature of from 59° to 68° Fahrenheit, and subsequently applying it on paper glazed with starch, and previously moistened with water slightly acidulated with sulphuric acid, the engraving is immediately reproduced, in blue, on the paper; several copies can be obtained in this way without any fresh preparation. The last proofs are frequently even more distinctly marked than the first, as the iodine vapour, when left long in contact with the engraving, is apt to impregnate the white parts also, which necessarily renders the black lines less distinct in the first proofs.

Designs traced with common or Chinese ink, or black lead, may be reproduced in the same manner, provided such designs be first immersed for a few minutes in slightly ammoniated water, and subsequently put into water acidulated with sulphuric, nitric, or hydrochloric acids. A still more beautiful result may be obtained by substituting for glazed paper, plates of glass, porcelain, or ivory, invested with a thin layer of paste. A plate of silver, strongly pressed upon the ioduretted engraving, and afterwards exposed to the fumes of mercury, will furnish a proof equal to those of the daguerreotype. The same effect is obtained with a copper plate, but in this latter case ammoniacal fumes must be employed to fix the image. M. Niepce has obtained similar impressions on iron, lead, pewter, and brass, but he has not succeeded in imparting fixity to the images on these metals. This new species of affinity in the vapours of iodine manifests itself equally in darkness and in the light, and both under atmospheric pressure and in vacuo. It is independent, to a certain extent at least, of the nature of the colouring matter. Thus M. Niepce has reproduced the designs of inlaid works in ebony and white wood, those of mosaics in black and white marble, and those of white silk striped with black; the dark colours alone were uniformly reproduced by the process.

Anatomical Lectures.—A course of anatomical lectures is in progress at the rooms of the Clipstone Street Society. They are delivered by Mr. Rogers, who has already given much satisfaction in a former course delivered in the same school. In the opening lectures the skeleton was described, commencing with the vertebral column, and then proceeding in order to the other bones. These will be followed by demonstrations on the subject, accompanied by the action of the living model, so as to show the seat and forms of the muscles, and their various phases in living action. This school is, we believe, the first that has established public courses of periodical lectures on anatomy from the dissected subject, and it cannot be regarded otherwise than as a great step towards the acquirement of that kind of artistic knowledge so much wanted.

ART IN THE PROVINCES.

Birmingham School of Design.—An address issued by the Committee of the Society of Arts and Government School of Design in Birmingham, shows that the school has now been in active operation upwards of four years. There are at present on the books 355 male and 135 female pupils, in all 490. The attendance is regular, and the conduct and improvement of the pupils gratifying. A grant of 350*l.* has during the last year been applied, with the sanction of the Board of Trade, in aid of the expenses of the school; but the subscriptions from the town and neighbourhood have not exceeded 260*l.* for the same period. The utility of such an institution is obvious. It is calculated to refine the taste of the inhabitants of the town by diffusing a knowledge of Art; to improve the trade and manufactures by developing and cultivating talent for design; to raise the tone of morals by affording an opportunity of passing the evenings in the pursuit of a useful and elegant branch of study in the school, and by supplying the means of intellectual improvement in the lending library. Besides the pupils admitted gratuitously on the recommendation of a subscriber (each nominating one for every 1*l.* 1*s.* subscribed), the low price of admission (10*s.* annually to each female, and 12*s.* to each male student) renders its advantages accessible to a large portion of the less wealthy classes.

Edinburgh.—The model of the statue, by Mr. Steel, of the Duke of Wellington, to be erected in this city, is completed, and has been approved of by the Committee. The preparations for the casting in bronze are now being rapidly proceeded with; this operation will be performed in Edinburgh; and as all the arrangements are in a state of considerable progress, there is every reason to suppose the work will be finished by the specified time, viz., June, 1849.

Bristol.—The annual meeting of the Bristol Fine Arts Academy has been held. Its prospects are cheering: the members seem to have laboured, with effect, to increase its utility. The Life Academy, which meets during the winter months thrice a-week, has been well attended; and efforts are making to place the institution "on a permanent and staple foundation." According to the Report:—

"To ensure this object it will be necessary either to erect a building suited to its purposes, or else to secure ample accommodation within the walls of some existing institution. A proposition having this latter object specially in view has recently been made to them, and negociations in furtherance of it are now in progress, which it is hoped will terminate successfully. Should this be the case, the committee feel assured that the advantages which will thence accrue to the Academy in various ways will be invaluable."

"The committee purpose to open an exhibition of pictures in the great room of the Bristol Institution, in the course of the approaching month of April. In announcing this intention, they beg leave to invite the co-operation not only of native artists, but also of those at a distance. They trust that many gems of Art will be entrusted to them for this purpose."

REVIEWS.

DESIGNS FOR SCHOOLS AND SCHOOL-HOUSES, PAROCHIAL AND NATIONAL. By H. R. KENDALL, Jun., Architect. Folio, Twenty Plates. WILLIAMS & Co.

Remarkable for its typographical costume—the letter-press being in Gothic or old English character, and also for its accessorial embellishments, as well as for the elegance with which it is got up—this work is likely to find favour with many others besides architects, and to be welcomed to the drawing-room table; more especially as the subject itself is now become, together with church architecture, one of considerable interest to the opulent classes. Hitherto, designs have been given to the world, so little alluring to the uninitiated in the technical modes of architectural representation, as almost to deter all but professional students from examining them. Here, on the contrary, each design is exhibited graphically as well as geometrically, and some of the perspective views are really very attractive pictures, their landscape portions and figures being admirably put in. We are well aware that some persons are so exceedingly rigorous in their notions, as rather to discountenance, than encourage, any other than strictly matter-of-fact formal delineations; they contend that design ought to be judged of abstractedly as design, apart from all accompaniments and incidental circumstances whatever. It requires, however, very great familiarity with architectural drawings of the usual kind to be able to *prejudge* from them what will be the actual aggregate effect of a building that is shown by them alone; more especially if there is much variety in it. Therefore in order to be judged of fully and fairly, picturesque designs require to be exhibited, as is here done, not only by such maps of them as plans and elevations, but pictorially also. The latter and more popular mode of representation, serves to explain and elucidate the technical one to those who are unable, or rather will not take the trouble, to comprehend it.

Some of the designs are only ideas for buildings of the class, but several of them have been executed; viz., Childerditch School, Essex; the Poor Boys', the Poor Girls', and the Commercial School, at Bury St. Edmund's; the Battle and Langton National Schools; Willesden School; and the Infant School at Stanmore. Of these, the one at Battle is, in our opinion, decidedly the best in every respect. The style, which is Elizabethan, is effectively treated, and well kept up, without being at all overdone or affected; and although quite regular in its elevation, the principal front is exceedingly boldly marked, and picturesque and piquant in an unusual degree.

CHARLES BONER'S BOOK. WITH NUMEROUS ILLUSTRATIONS. By COUNT POCCI, of Munich. Published by CHAPMAN & HALL.

Charles Boner is the friend and admirer of Hans Andersen; and, without being an imitator, they have so frequently drunk of the same cup, partaken of the same fruit, and, in a degree, thought the same thoughts, that Charles Boner tells the same style of story after the same fashion as the "Ugly Duck" and "The Great Needle." Charles Boner is not Hans Andersen; but being Charles Boner, is to be a pleasant writer of the extravagant school, and yet not so extravagant as to strain the minds of younger readers beyond their strength. Parents must use discrimination in the books they give their children. We would not present this book of Charles Boner's to a highly excitable child, but we would to a sluggish one, because it must act upon such as a healthful stimulant. Nothing is so injurious to the young as indiscriminate reading. The notes to this pleasant little volume are very full of interest and information. The illustrations of Count Pocci are good; very German in style; and yet sufficiently simple for the understanding of the young. We can scarcely, however, accept them as models: assuredly, they are not calculated to alarm our English artists, many of whom have, in the books of this year, very far surpassed them.

PORTRAIT OF THE VERY REV. THEOBALD MATHEW. Painted by S. WEST. Engraved by W. O. GELLER.

There has been, hitherto, no portrait that rendered justice to the great Apostle of Temperance in Ireland; and we cordially rejoice to welcome one that we may accept as a good work of Art, and a very striking and most agreeable likeness. It exhibits the good and great man "to the life;" his fine intellectual and truly benevolent countenance has been happily copied; and to the thousands—may we not say millions—who have either directly or indirectly profited by his labours, this print will be an acquisition of rare value. We are glad that the duty of reviewing it justifies some observations on the career of this—the mightiest Reformer of modern times. About ten years ago, he commenced the almost hopeless task of introducing Temperance into Ireland: up to that period, the Irish were proverbially a "drunken" people. Artists never thought of painting a scene in Ireland without picturing the "glories" of intoxication; the actor deemed it necessary to the faithful representation of his part, to stagger about the stage; and the choicest "bits" in an Irish novel were those that preserved the Irishman's sayings and doings when under the influence of drink. So completely changed has been the state of things, that the marvel now-a-days in Ireland would be, to find a man of any grade intoxicated. We have ourselves visited towns where no whisky was to be had; and more than once encountered vast assemblages of people at fairs and markets, without perceiving a single individual "the worse for liquor." Nay, more than this, we affirm upon the best authorities, that of the many terrible cases of outrage of which the newspapers have been of late so fertile, no charge has in any instance been even advanced against a member of a Temperance Society: such was, at all events, the undeniable fact up to a year ago, and we believe it still to hold good. We do not hesitate to add, therefore, that but for the teaching of Mr. Mathew that country would have been, ere this, deluged in blood; that murders would have been reckoned by hundreds instead of units; and that the whole island, from one end to the other, would have witnessed a struggle for extermination. We lay comparatively little stress on the immense *saving* effected by his labours; but it is something that, annually, many millions of money have been kept from the makers of poison to be employed in some useful form or other; and it requires little of the spirit of prophecy to foresee, that Ireland will yet reap the fruits of the seed sown so abundantly by its truest benefactor since the introduction of Christianity.

Father Mathew is a gentleman born; an educated and enlightened gentleman; a gentleman in suavity of manners; a gentleman in all the courtesies, and amenities, and charities, of life; but he is more than this: he is a pure Christian—animated by the noblest and loftiest sentiments, by the dictates of head and heart, which render man, in the only right sense, "the image of his maker." His personal appearance is greatly in his favour: above the middle size, and scarcely past the prime of life, he is evidently fitted for that endurance of labour essential to his task. His fine intellectual features; his firm mouth, and mild, yet expressive eyes, and nose slightly hooked; and his broad and high brow, are all well indicated in the engraving under notice. Mr. West, has produced by far the most satisfactory likeness of him we have seen; it has been engraved with much ability by Mr. Geller; and we repeat, to all who recognise his surpassing value—who estimate the vast importance of his mighty work—and love the man (which all who know him must do,) the print is an acquisition of no ordinary interest.

SKETCHES AT KILLARNEY AND GLENGARIFF. By C. N. BOLTON, Esq., B.A.

This work is, we apprehend, the production of an amateur, and it is highly creditable to his ability: the views are singularly accurate: our experience enables us to follow the artist step by step; and we can bear testimony to the accuracy of his copies from nature, as well as to the right and true feeling for Art, exhibited in the selection and the manner in which they have been executed. Perhaps no country of the world contains, within the same limits, so many fine examples of the grand and beautiful: of the former, let us instance "The Gap of Dunloe," and of the latter, "The Old Weir Bridge;" while of ruins, such as these of Aghadoe and Mucross, the shores of "The Lakes" afford us plenty. The task has been evidently one of love to the artist; the lithographs might have been better, but they have been drawn and printed at Cheltenham, and are by no means discreditable as Provincial works.

VIEWS OF BATH—THE ABBEY CHURCH, BATH. Published by W. EVERITT, BATH; and GAMBART & Co, London.

The first of these titles refers to a pair of well-executed lithographs, representing, from different aspects, views of this far-famed city, as renowned for the beauty of its edifices, as for the romantic and picturesque scenery amid which they stand. One of these sketches is taken from Beechen Cliff, to the left of the entrance from London, by the railway, that here becomes a considerable feature in the foreground: thence the eye takes in, as far as the Beckford tower, the whole extent of the city, which literally looks like a "city of palaces." The other sketch is taken from Beacon Hill, in a nearly opposite direction, and embracing a complete panoramic view of Bath, with the river winding through its centre, forms a picture of exceeding beauty. In the print of the "Abbey Church," this venerable pile is now seen to great advantage, as since the removal of the mass of houses, originally forming the "Orange Grove" (as it was, and still is, termed), the whole front has been thrown open, and the best portions of the old church are well displayed. The drawings which were made by Mr. Syer, exhibit much truth and artistic feeling; they have been admirably transferred to the stone by Mr. G. Hawkins.

DIVINE AND MORAL SONGS. By ISAAC WATTS, D.D. With Thirty Illustrations, drawn in the Wood, by C. W. COPE, A.R.A. Engraved by JOHN THOMPSON. Published by VAN VOORST.

It is surprising to us, that those household poems—learned in childhood, and cherished through life—have not long since been worthily illustrated, and we rejoice to find Mr. Cope so honourably employed; there are earnestness, simplicity, grace and freshness in these designs, which harmonise with the immortal verses they so happily accompany. Mr. Cope's children are rustic without vulgarity; he has entered into the spirit of the text: the Painter as well as the Poet is a great teacher; and we hope the success of this delightful volume, will encourage him in another edition to illustrate each of the Poems; for our only regret is that many of them have received no aid from his pencil. To Mr. Van Voorst our classic literature is much indebted; the books he undertakes to illustrate are sure to be consigned to the best hands; he secures not only the co-operation of the higher artists, but of the most eminent engravers: here, for example, Mr. Cope has been seconded by Mr. Thompson; and the result is a choice and beautiful collection of prints.

THE PENTAMERON. Translated from the Neapolitan of GIAMBATTISTA BASILE. By JOHN EDWARD TAYLER. Published by D. BOGUE.

These Neapolitan tales are illustrated by George Cruikshank; and the title-page informs us that this story of stories contains "fun for the little ones." We assure our readers it contains *fun for the big ones*, in abundance, and cannot fail to be popular with all ages; the more so, because all matters of offence are altogether omitted, and the Tales are thus sanctified to the eye and to the ear. To say the illustrations are by George Cruikshank, is sufficient to give them a character for excellence and originality—for even to *himself* is George original—so entirely does he adopt what he has to pourtray.* We may wish that Mr. Tayler had been a little less learned in his recitals; the pleasant fairy stories are occasionally, we think, marred by references so exclusively Italian, as to require more thought than the reader will be willing to give to them, notwithstanding the frequent assistance of explanatory notes. But the author has, obviously, higher views than those of mere amusement; and it is beyond question that he often enlightens us as to the customs of the Neapolitans.

Altogether the work may be recommended not to the young only, but to the old. We have read it with pleasure and profit: it is full of practical wisdom and sound moral lessons, conveyed not alone by the stories, but by occasional "arguments" which accompany them.

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* We have seen it stated in some of the papers that there is a project on foot to present some "testimonial" to George Cruikshank: few men have earned it better. There is no living artist who has used his pencil so often or so well for the benefit of mankind. Society owes him a debt not only for much enjoyment but for many valuable lessons. He is a great teacher of morality, whom the people should "delight to honour."

THE WORKS OF G. P. R. JAMES. Published by PARRY & Co.

We noticed the commencement of this series of the works of one of the most popular of our living authors. The fifteenth volume is before us; and when we remember that each volume contains a complete novel, and that the writer is continually adding to the number, his fertility is absolutely startling. The collection is beautifully printed; "got up" in a remarkably neat and inviting style; the type is by no means "over-small;" and altogether the books are made highly attractive. We are of those who always read the historical romances of Mr. James with exceeding pleasure; one of them never fails to afford solace and relief from weightier labours; they are "light reading," but reading that is most agreeable and instructive. They inculcate the highest and best feelings; and without being precisely of the loftiest order as compositions, the style is at all times agreeable; while as a mere "teller of stories," Mr. James surpasses all his contemporaries in the power to rivet attention. We thank him for many pleasant and profitable hours, and recommend our readers to seek enjoyment at the same productive source.

DODD'S PARLIAMENTARY COMPANION. Published by WHITAKER & Co.

Fifteen years ago Mr. C. R. Dodd commenced the publication of his "Annual," which, it may be said, he invented; for previously such "guides" had been wretchedly meagre, and calculated to mislead rather than to instruct. Although this is a small book "for the pocket," it is difficult to imagine the amount of labour required for its perfecting; and it may safely be described as being perfect; for year after year it has been revised; and although a new Parliament has presented many difficulties, they have been overcome by rare industry and indefatigable zeal and perseverance. It is not the least of Mr. Dodd's merits, that from his book no one can form any idea of his political opinions; he has avoided with admirable skill even the suspicion of bias; and although hosts of imitators and plagiarists have followed in his footsteps, his volume, as compared with theirs, is just what an original picture is to a base copy.

BURKILL'S PICTURESQUE VIEWS OF BOLTON ABBEY. Published by ACKERMANN & Co.

A series of seven views drawn by J. Burkill, and in lithography by various hands. They exhibit the noble relic from several points, and convey a very accurate idea of its present character—a fine and highly picturesque ruin, situate amid scenery beautiful and romantic.

THE JUVENILE VERSE AND PICTURE BOOK. With numerous Illustrations on Wood. Published by JAMES BURNS.

This is a very beautiful book; one of the many of Mr. Burns' valuable gifts to the young; full of beautiful woodcuts to illustrate judiciously selected poems. But the publisher has committed a grievous errror—an almost unpardonable mistake. The names of neither poets nor painters are found in the "Contents," nor in any other part of the volume. Surely it is most essential that the young should know to whom they are indebted for so much enjoyment; and of still greater importance that they should be made familiar with the great authors and artists of their age and country.

VISITS TO BEECHWOOD FARM. By CATHERINE M. A. COOPER. Published by GRANT & GRIFFITH.

A very delightful series of visits to that healthful paradise of childhood—a real farm. The illustrations by Mr. Absolon are worth the price of the book.

A HAND-BOOK OF IRISH ANTIQUITIES. By W. WAKEMAN. Published by J. M'GLASHAN, Dublin.

We doubt not, but this little volume will be more sought for here than in its native country, for the English are more alive to antiquarian research than their neighbours—who certainly know more of the Rhine than of the Shannon; and according to the author, the Tipperary gentry are "better skilled in the fortifications of the Rock of Gibraltar, than in the exquisite monuments of ancient Irish piety and Art, remaining upon the Rock of Cashel in their own county."

Mr. and Mrs. S. C. Hall's elaborately illustrated tour, in three volumes, has rendered all the objects Mr. W. Wakeman has collected into so small a compass, familiar to English eyes; and Mr. Petrie's work on "The Irish Round Towers," "settling," as we heard an Irish gentleman say, "every thing that is not settled yet," is a publication of extraordinary reading and research; but still this "Hand-book," as it is modestly called, will be found of great value, not only by the fireside, but to the tourist, who will find much necessary knowledge and information concentrated within a small compass.

THE THREE PATHS: A STORY FOR YOUNG PEOPLE. By JULIA KAVANAGH. Published by CHAPMAN & HALL.

This is a very excellent story for the young—such a tale as may be given to the excitable, or to the more thoughtful child—and cannot fail of being welcome in the school-room, or as a chosen companion during the pleasant hours of recreation.

THE COTTON TREE. By Mrs. HENRY LYNCH. Published by J. HATCHARD.

A religious story, told with great simplicity and truth, and calculated to make a valuable impression upon the youthful mind.

THE FAMILY JO MILLER. Published by ORR & Co.

This is a very presentable "Jo," in scarlet and gold, with new devices and old jests, and new jests and old devices. A pleasant olio; and there is always some one who has not heard the last "Jo," and can therefore laugh at it right heartily. There is more wisdom in laughter than people are willing to confess, and such a pretty book ought to have a place on the drawing-room table, especially as it seems to contain nothing coarse: the selections have, indeed, been made with sound discrimination and in good taste.

THE HEROIC LIFE AND EXPLOITS OF SIEGFRIED, THE DRAGON SLAYER: An old German Story. With Eight Illustrations by WILHELM KAULBACH. JOSEPH CUNDALL, Publisher.

This German translation is in accordance with the taste of the times—with its Arabesque cover, and the well-drawn solemn illustrations of as heroic a story as one could desire; a story too, with a fine bold moral; and the whole is hewn, not out of flimsy, but sterling, literature. We have to thank Mr. Cundall for much that is both pleasant and healthful in this "well got up" story.

The engravings are copies from the designs of the great artist of Germany—one of the most accomplished painters of the age; who, in "condescending" to work for the amusement of the young, has given another proof of rightly directed genius.

BORNEO AND THE INDIAN ARCHIPELAGO. With Drawings of Costume and Scenery. By FRANK S. MARRYAT. Published by LONGMAN, BROWN, GREEN, AND LONGMANS.

Our naval and military men are not only our wayfaring pioneers in every new settlement, but also our literary pioneers in all similarly unbroken ground. Of Borneo, which is one of the largest islands in the world, we know comparatively nothing, and at this time information respecting it will be more earnestly sought than at any other—although a narrative so interesting as this would be at any time acceptable. The book, it appears, was never intended for publication in the shape in which it has been issued: the author proposed to himself only the publication of a set of sketches without letter-press, but in this he says he was overruled, and adds—"I have therefore been compelled to have recourse to my own private journal, which certainly never was intended for publication. As I proceeded, I found that as I was not on board during the whole of the time, it would be better and would make the work more perfect, if I published the whole of the cruise, which I could easily do, by referring to the journals of my messmates."

In 1843, H. M. S. Samarang left Portsmouth harbour, and after a passage of six months reached the coast of Borneo, and anchored off the mouth of a river supposed to be the Sarawak. The book takes us direct *in medias res*, and places us at once on the banks of the river opposite to the "house" of the Rajah Brooke, whose brave enterprise and patient career is thus, in a few words, summed up. "Mr. Brooke having made up his mind to the high task of civilising a barbarous people, and by every means in his power of putting an end to the annual wholesale murders committed by a nation of pirates whose hands were, like Ishmael's, against every man—sailed from England in his yacht, the Royalist schooner, with a crew of picked and tried men, and proceeded to Sarawak, where he found the Rajah Muda Hassein, uncle to the reigning sultan of Borneo, engaged in putting down the insurrection of various chiefs of the neighbouring territory. Mr. Brooke, with his small force, gave his assistance to the Rajah, and through his efforts and those of his well-armed band, the refractory chiefs were reduced to obedience." Throughout this highly interesting narrative, we gain much valuable information concerning nations and races whose names have only reached us in association with the most barbarous usages that disgrace human nature, but whose country is among the most fertile in the world.

The book is abundantly illustrated by woodcuts and tinted lithography, of figures and places, after drawings by Mr. Marryat, the former essentially different from all we have hitherto seen thus depicted. A well-coloured lithograph presents a view of the town of Kuchin, where Mr. Brooke resides. In another, is a drawing of the mountain of Keeney-Balla, a volcanic mountain of extraordinary form; others describe very circumstantially the war-dance of the Dyaks. The woodcuts are in general extremely well executed and very characteristic, amounting in all to thirty-seven. The lithographs are in number thirty-two; and of the descriptive matter, we have only to say, that we have never read any similar narrative with greater interest.

THE BOOK OF BEAUTY.

The literature of this volume, partaking as it does of the nature of history, deserves a notice distinct and apart from its portraiture. The accomplished editress has taken great pains to condense the leading biographies of three of Henry the Eighth's queens—Anne Boleyn, Jane Seymour, and Catherine Parr. These are clearly and gracefully written; the authorities are stated, and the style is well adapted to create and sustain interest. Lady Blessington has not shrunk from the difficulties of this species of composition, so different from the imaginative, in which she was hitherto only known to her readers. Her ladyship has also treated of the fitful reign of the beautiful Eleanor of Provence—passing over her faults with a generous and considerate, yet not unfaithful pen. Miss Toulmin and Miss Mulock have each contributed a biography to the royal volume; and there is abundant proof of great care in every page. We have always looked upon Henrietta Maria as the cause of most of the misfortunes that befel this country during the reign of Charles the First, and cannot agree with Mrs. Owen's panegyrics on this lady, unhappy herself, and the cause of unhappiness in others.

THE DREAM OF LITTLE TUCK. By HANS CHRISTIAN ANDERSEN. Translated by CHARLES BONER.

Mr. Boner's introduction to these charming tales is nearly as good as the tales themselves. It is a right-pleasant thing to see two men, in the very prime and summer of life, devoting themselves with so much earnestness of purpose, to make children happy with their books, and through their books. We do not expect to meet again such a tale as "The Ugly Duck;" but the "Darning Needle," with all its simplicity, is an admirable satire, and one that can be easily comprehended by children; these tales are valuable additions to our Juvenile Literature.

WORDS OF TRUTH AND WISDOM. Published by J. CUNDALL.

This is a gorgeous little square volume, bound in yellow satin, richly illuminated, one of the *recherché* trifles formed to glitter in a lady's *boudoir*, and nestle amid pale blue cushions. The maxims are incontrovertible, and it is pleasant to see them so adorned.